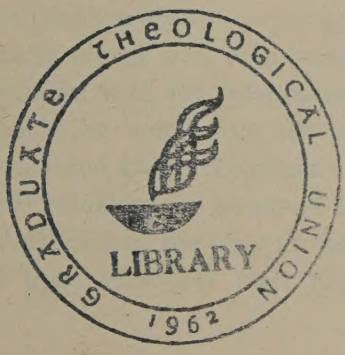
NATIONAL GALLERY
TRAFALGAR SQUARE
CATALOGUE

FOUR SHILLINGS & SIXPENCE

NATIONAL GALLERY
TRAFALGAR SQUARE

CATALOGUE



Eighty-Sixth Edition

LONDON
PRINTED FOR THE TRUSTEES

G

N
1670
A65
1929

MADE IN GREAT BRITAIN
BY HARRISON AND SONS, LIMITED
PRINTERS TO HIS MAJESTY THE KING
44-47, ST. MARTIN'S LANE, LONDON, W.C.2

.b13912094

NOTICE

At the date of publication of this reprint, 1946, only thirteen rooms out of twenty-seven are available for exhibiting pictures, the rest being either wholly or partially damaged by air-raids. It is, therefore, possible to show only a small part of the whole collection until the remaining rooms have been repaired.

This catalogue is a reprint of that of 1929. Many of the present entries are now obsolete; this reprint is published in response to public demand for some guidance about the collection pending the publication of a revised general catalogue. In the meantime exhaustive catalogues of individual schools are in process of publication; those already issued are on sale at the bookstall in the Gallery.

The labels attached to the frames of the pictures are being altered to conform with those in the sections of the catalogues already issued and, as a consequence, many of them will conflict with the information given in this reprint. It should be noted that the picture numbers remain unchanged and in case of doubt a picture can be identified in this catalogue by means of the INDEX OF PICTURE NUMBERS at the back of the volume. Pictures acquired since 1929 (*i.e.*, after No. 4446) do not appear in it.

ABBREVIATIONS

B.F.A.C.	Burlington Fine Arts Club
B.I.	British Institution
B.M.	British Museum
Bode	Bode's *Rembrandt*
De Groot	Hofstede De Groot's *Catalogue of Dutch Painters*
N.A.C.F.	National Art Collections Fund
O.M.	Old Masters, Order of Merit
R.A.	Royal Academy, Royal Academician
Rooses	Max Rooses' *Rubens*
Schubring	Paul Schubring, *Cassoni*
Sm., Sm. Suppl. ...	Smith's *Catalogue Raisonné* of Dutch and other Painters, with Supplement
V. and A.	Victoria and Albert Museum
Waagen	Waagen's *Art Treasures in Great Britain*

In the description of pictures, the terms right and left refer to the right and left of the spectator.

CATALOGUE

AACKEN (Jan van) or AACK (Johannes Ab) *See* DUTCH SCHOOL, 1397

AGII *See* PREVITALI

AGNOLO (Andrea d') *See* SARTO

ALBA *See* MACRINO D'ALBA

ALBERTINELLI (Mariotto) *See* SOGLIANI No. 645

ALDEGREVER (Heinrich) *See* BALDUNG No. 1232

ALLEGRI *See* CORREGGIO

ALLORI (Alessandro) 1535—1607

Florentine School; brought up by Agnolo Bronzino and became his pupil; Cristofano Allori was his son and pupil.

650 Portrait of a Lady

Three-quarter length, three-quarters left, in 16th century costume; gold-quilted white satin bodice, blue velvet gown, the body and sleeves gold embroidered; on her neck a pearl necklace supporting a cross. Background dark grey, green curtain right.

Canvas, 44 in. *h.* by 31 in. *w.* (1·11 × 0·78).

Purchased in Paris from E. Beaucousin, 1860.

ALLORI (Cristofano) *See* FLORENTINE SCHOOL No. 21

ALUNNO *See* NICCOLÒ DA FOLIGNO

AMBERGER (Christoph) 1500?—1562?

School of Suabia; painter, engraver and wood engraver, worked under the influence of Burgkmair and of Venetian pictures. He worked in Augsburg from 1530.

2604 Portrait of a Man

Bust, three-quarters right, in a dark fur-trimmed cloak and a large black cap; the hands folded; green background.

Wood, 13½ in. *h.* by 11 in. *w.* (0·36 × 0·27).

Apparently in Salting Coll., 1893; exhib. R.A., 1895 (177); lent to the Gallery, 1895. Salting Bequest, 1910.

See also FLEMISH SCHOOL, 1036

AMBROGIO DA FOSSANO *See* BORGOGNONE

AMBROGIO DA PREDIS *See* PREDIS

AMBROSI *See* MELOZZO DA FORLÌ

AMERIGHI *See* CARAVAGGIO

"AMICO DI SANDRO" *See* BOTTICELLI, School of, 1124

AMSTERDAM (Jacob van) *See* CORNELISZ

ANDREA D'AGNOLO *See* SARTO

ANDREA DAL CASTAGNO *See* CASTAGNO

ANDREA DEL SARTO *See* SARTO

ANDREA DI CIONE *See* ORCAGNA

ANDREA DI LUIGI *See* INGEGNO

ANGELICO (Fra Giovanni) 1387—1455

Florentine School. FRA GIOVANNI DA FIESOLE, called IL BEATO ANGELICO; born in Vicchio di Mugello, joined the order of the Predicants at Fiesole, 1407; left Fiesole 1409, and practised at Foligno and, 1414, Cortona. In 1418 he returned to Fiesole; in 1436 called to Florence; in 1445 to the Vatican; 1447 to Orvieto; Rome, 1447; and Fiesole, 1452. He died in Rome.

663 Christ surrounded by Angels, Patriarchs, Saints and Martyrs

Predella in five panels. Central panel; Christ, full length, full face, holding the banner of the Resurrection and surrounded by Angels. Inner side panels: Patriarchs, Prophets, Saints, Martyrs. Outer panels: the Saints and Blessed of the Dominican Order. 266 figures in all. Gold background.

Wood, in tempera, 12½ in. *h.* by 95½ in. *w.* (0·31 × 2·41); the central panel is 28½ in. *w.*; the inner side panels 25 in. *w.*; the outer 8½ in. *w.*

According to tradition predella of the altarpiece of San Domenico, Fiesole. Purchased from G. Valentini, Rome, 1860.

School of ANGELICO

582 Adoration of the Magi

A rocky landscape with a small building, right; near it the Virgin seated holding the Child on her knees. Composition of many small figures.

Wood, in tempera, 7½ in. *h.* by 18½ in. *w.* (0·19 × 0·46).

From Rosini Coll., Pisa. Purchased, Lombardi-Baldi Coll., 1857.

1406 The Annunciation

Under an arcade, the Virgin, seated, right, bends towards the Angel Gabriel, who approaches her, left. Above the Angel the Holy Spirit as a white dove.

Wood, 40¾ in. *h.* by 55 in. *w.* (1·03 × 1·39).

Perhaps the picture, then in two parts, in the Nieuwenhuys Sale (Brussels, May 1883, No. 5, bt. Bourgeois), though the measurements do not agree exactly. This was stated to be the one described by Vasar as painted for S. Francesco Fuor della Porta a San Miniato, Florence Our picture purchased from Bourgeois, Paris, through Lawrie, 1894.

2908 A Martyr Bishop

Half length, full face, in a pale rose cope ; in his left hand a scarlet book, in his right a crozier and martyr's palm.

Wood, a tondo within an octagon, 6 in. square (0·15).

Lady Lindsay Bequest, 1912.

3417 The Origin of the Dominican Habit

On the left, the Virgin attended by two girl Saints, shows to Reginaldus, a monk of Orléans, lying ill in bed, the design which the Dominican habit is to take. On the right, Mary and the two Saints bring the habit to St. Dominic who kneels to receive it. The Virgin in rose gown and blue cloak ; gold crown ; the Saints in rose and crimson with jade green. A scarlet coverlet and flax blue canopy to the monk's bed.

Wood, 12½ in. *h.* × 9½ in. *w.* (0·32 × 0·24).

Presented by Sir C. A. Cook, 1919.

ANGELO DI TADDEO GADDI 1333 ?—1396

Florentine School. Son and pupil of Taddeo Gaddi ; with Jac. del Casentino and Giov. da Milano, 1366. In 1367 painting in the Loggia della Piazza della Signoria, Florence ; in the Vatican, 1369 ; Florence, 1370—*c.* 1390 ; 1390 at Prato ; 1394, Florence ; working in S. Miniato al Monte, 1394–5. Died at Florence, buried in Sta. Croce.

568 Coronation of the Virgin

Christ, right, and the Virgin, left, seen full length, are seated upon an inlaid Gothic throne, both wearing gold embroidered mantles of pale pink over bright blue robes. Christ places a crown upon the inclined head of the Virgin. At the foot of the throne in the foreground four angel musicians are kneeling.

Wood, arched top, in tempera, 71 in. *h.* by 37 in. *w.* (1·80 × 0·93).

Previously catalogued as School of Giotto. Formerly in the Monastery of the Minori Osservanti of San Miniato, near Florence. Purchased from Lombardi-Baldi Collection, 1857.

ANGLO-DUTCH SCHOOL (*c.* 1635)

3725 A Young Gentleman

Half right, eyes front, head and shoulders, in black and white slashed coat, and broad white collar, long dark brown hair ; his right hand tucked into his coat ; dark background. To right a small crowned cupid, and a burning heart, with the inscription, " Sic puer ille manet."

Canvas, 29 in. *h.* by 23 in. *w.* (0·74 × 0·58).

Bequeathed by John G. Griffiths, 1923.

ANGUISCIOLA (Sofonisba) 1527 ?—after 1623

School of Cremona, one of six sisters, all of whom were painters. Scholar of Bernardino Campi and il Sojaro. In Madrid, 1559, at the invitation of Philip II., remaining there some years. Settled in Palermo, returning there after a period at Genoa.

3817 Portrait of a Lady

Half length, half-left, eyes front; in a black high-necked dress, with a ruff, her hair parted, her hands on white and brown dog, which sits on a Turkish table cloth, left.

Canvas, 33 in. *h.* by 27 in. *w.* (0·89 × 0·69).

Presented by Sir Henry Howorth, through the National Art-Collections Fund, 1923.

ANTONELLO DA MESSINA *c.* 1430—1479

Venetian School; born at Messina; popularised the Flemish method of oil painting in Italy. Left Messina before 1456, in which year he was working at Milan with Petrus Christus; in Sicily 1466–1472; in Venice and N. Italy, 1475–6. Died at Messina.

673 Salvator Mundi

Full face, dark crimson tunic and blue mantle; the right hand raised. Signed: *Millesimo quatricentessimo sextagesimo quinto viii Indi Antonellus Messaneus me pinxit.*

Wood, 16¾ in. *h.* by 12¾ in. *w.* (0·42 × 0·32).

His earliest signed work. Purchased from Cav. Isola, Genoa, 1861.

1141 Portrait of Himself (?)

In a red cap and brown doublet; the hair is short, the face clean shaven. Bust portrait, three-quarters left; dark background.

Wood, 13¾ in. *h.* by 10 in. *w.* (0·34 × 0·25).

Purchased from G. Molfini, Lewis Fund, 1883.

1166 The Crucifixion

The Cross centre, against the sky; the Virgin, in plum colour and blue, seated left; S. John, in grey and scarlet, looking up, right. A city in mid-distance, low hills on horizon. Signed: 1475 *Antonellus Messaneus me pinxit.*

Wood, 17 in. *h.* by 10 in. *w.* (0·43 × 0·25).

There is a somewhat similar picture dated 1475 in the Antwerp Gallery. Bequeathed by the Marquess of Bute to Louisa Lady Waterford, from whom purchased, Clarke Fund, 1884.

1418 S. Jerome in his Study

S. Jerome sits on a platform at a desk, turning the leaves of an open volume. To the right, his lion in a vaulted corridor lighted by two windows, with landscape in distance. In the foreground a peacock and a partridge.

Wood, 18 in. *h.* by 14½ in. *w.* (0·45 × 0·36).

In 1529 in possession of Ant. Pasqualino, Venice, and attributed by some to Antonello; by others to a Netherlands painter. Others, again, held that it was finished or repainted by Giacometto Veneziano. Baring Sale, June 3rd, 1848 (66); Coningham, June 9, 1849 (29); bought by Smith (for Northbrook Collection); as J. van Eyck, in both sales. Exhibited: B.I., 1845 (66); R.A. 1871 (191); B.F.A.C., 1892 (7A); No. 150 in Northbrook Cat., 1889; purchased from the Earl of Northbrook, 1894.

ANTONIO DA VITERBO *See* UMBRIAN SCHOOL, 702

ANTWERP SCHOOL XVI CENTURY

718 Mount Calvary—Christ on the Cross

Three angels receiving in chalices the blood from the Saviour's wounds. Below are the Virgin Mary, S. John, the Magdalen, Longinus the centurion, and another Roman soldier. In the background Jerusalem.

Oak, upper angles cut; 37 in. *h.* by 26½ in. *w.* (0·93 × 0·67).

719 The Magdalen

Richly dressed, a vase of ointment in her left hand, the lid in her right. Before her an illuminated manuscript. Land and seascape background.

Oak, 20½ in. *h.* by 13¾ in. *w.* (0·52 × 0·34).

With **718** in Öttingen-Wallerstein Coll. Exhib. 1848, Kensington Palace (71 and 72), as Mabuse; both presented by Queen Victoria, at the Prince Consort's wish, 1863.

1088 The Crucifixion

Triptych, with shutters. Central panel, Christ on the Cross, the Virgin and S. John standing, left and right; angels on clouds above. Side panels, the donor, left, and his wife, right, each kneeling at a prie-dieu on which is a coat of arms. Above the coat of the male donor the initials W.B.

Wood. Central panel, 28¾ in. *h.* by 19½ in. *w.* (0·73 × 0·49). Side panels, each 29½ in. *h.* by 8½ in. *w.* (0·75 × 0·21).

c. 1530. In Green Coll., *c.* 1850, ascribed to Mabuse (by Waagen); bequeathed by Mrs. Joseph H. Green, 1880.

1088A The Annunciation

Shutters of **1088**. Left panel, the Angel of the Annunciation, sceptre in left hand, right upraised. Right panel, the Virgin kneeling at a prie-dieu. Both in grisaille on a black ground.

Wood. Each 29½ in. *h.* by 8½ in. *w.* (0·75 × 0·21).

History and provenance as **1088**.

ARENTSZ. (Arent) 1586—1635

School of Amsterdam; born and died at Amsterdam; influenced by Avercamp.

3533 Fishermen on the Shore of an Estuary

Three fishermen in black fur caps; one left looking right in a brown smock, with a rod over his shoulder; two right, one in red shirt sleeves, buff waistcoat and brown breeches, emptying fish into a pan, the other, in grey coat and blue-green breeches, holding a second pan. A reach of calm water, pale grey-blue, with small craft in grey monochrome on it; a sky of whitish blue under a flat bank of grey cloud. Signed: A.A. in monogram.

Oak, in oil, 9 in. *h.* by 15 in. *w.* (0·23 × 0·37).

Presented by Dr. J. Seymour Maynard through the National Art-Collections Fund, 1920.

AVERCAMP (Hendrik) 1585—after 1663

School of Amsterdam; born at Amsterdam; perhaps apprenticed to Gillis van Coninxloo; worked at Amsterdam and elsewhere, settled at Kampen; died there. He was a deaf mute.

1346 Winter Scene

A leafless tree in the foreground on the bank of a frozen canal. In the distance a château with buildings beyond; on the ice skaters and a sleigh; wintry day. Signed: H.A. in monogram.

Wood (circular), 15½ in. diameter (0·39).

Purchased from E. Habich, Cassel, 1891.

1479 Scene on the Ice

A large red-brick farm, with outbuildings abutting on a wide river, which is frozen over and covered with groups of figures. In the distance, spires, over trees. Signed: H.A. in monogram.

Wood, 22¼ in. *h.* by 34¾ in. *w.* (0·56 × 0·88).

Purchased from J. St. Hensé, Lewis Fund, 1896.

BACCHIACCA (Francesco Ubertini) 1494—1557

Florentine School; born at Florence, worked under Perugino, with Franciabigio and Andrea del Sarto; entered service of Duke Cosimo; died at Florence.

1218 The History of Joseph (I)

Numerous figures; centre, an octagonal building with a portico under which Joseph stands, with his officers. On the left of the porch Joseph's brethren bearing vases and presents; on the right they are departing.

Wood, 14 in. *h.* by 55½ in. *w.* (0·35 × 1·40).

1219 The History of Joseph (II)

On the left Joseph's brethren returning escorted by guards. Benjamin, his hands tied, pushed forward by an attendant; on the right Joseph receives his brethren, and points to Benjamin, kneeling at his feet.

Wood, 14 in. *h.* by 55½ in. *w.* (0·35 × 1·40).

Original drawings in the Louvre. The pictures were originally in the Borgherini Palace, Florence; later in the Sorbelli and Nerli families; bt. Sanford *c.* 1815–1837; offered in Sanford Sale, 1838 (6 and 7); in Sanford Coll., 1847; bequeathed by him to Lord Methuen; exhib. R.A., 1877 (170 and 176); purchased from Lord Methuen, Walker Fund, 1886.

See also UMBRIAN SCHOOL, **1304**

BACCIO DELLA PORTA *See* BARTOLOMMEO (Fra)

BADILE *See* VENETIAN SCHOOL, **595**

BAKHUIZEN (Ludolf) 1631—1708

Amsterdam School; born at Emden, studied under A. van Everdingen and H. Dubbels. He engraved a few plates, was a good etcher, and made constructive drawings of ships for Peter the Great: died at Amsterdam.

204 Dutch Shipping.

Entrance to a harbour, with a quay and low hills in left the middle distance. Right and left, two war vessels lowering sail preparatory to entering. Foreground, two small boats: centre distance, sailing vessels. Signed: *L. Backh.* . . .

Oil on canvas, relined, 47½ in. *h.* by 66 in. *w.* (1·21 × 1·67).

Bequeathed by Richard Simmons, 1846.

223 Dutch Shipping

A frigate, with a yacht saluting a boat, and many small vessels; in a fresh breeze.

Canvas; 29½ in. *h.* by 41½ in. *w.* (0·74 × 1·05).

Sm., 76; in Lady Holland's Sale, 1826; in Bredel Collection, 1835; probably exhib. B.I. 1828 (126) and 1835 (170), and possibly again 1851 (57); bequeathed by Mr. Charles A. Bredel, 1851.

818 Coast Scene

A sea shore with small breakers falling on the sands. Figures in the foregound, and a fishing boat pushing off in the middle distance. Signed: L. B.

Wood, 13½ in. *h.* by 18½ in. *w.* (0·34 × 0·46).

Sm., 65; in the Lormier Sale, Paris, 1763; in Le Brun's Collection, Paris, 1785; in the St. Victor Sale, Paris, 1822; possibly in Bernal Sale, May 8, 1824 (32); in Peel Collection, 1835; purchased with it, 1871.

819 Off a Rocky Coast

A gale and stormy sea; on the right cliffs and a small fishing harbour. An English schooner and two boats in the foreground; a barque in the middle distance, left.

Canvas, 38½ in. *h.* by 52 in. *w.* (0·97 × 1·32).

Formerly described as "Off the Mouth of the Thames." Sm., 88. From the La Fontaine Collection, 1824, bought by H. Phillips; in Peel Collection, 1835; purchased with it, 1871.

1000 Shipping in an Estuary

Left, a jetty, on which is a small shed; the masts and sails of a vessel seen behind the jetty. A small boat with two men in front, another vessel, right, sailing towards a Dutch frigate at anchor in the middle distance. Dark cloudy sky.

Oak, 13½ in. *h.* by 18½ in. *w.* (0·34 × 0·46).

Sm., 120; possibly (71) in La Fontaine Sale, May 8, 1813 (? bt. in.); exhib. B.I., 1832 (168), lent by W. Wells; in Wells Sale, May 12, 1848 (84), bought Brown "for Mr. Holford"; in Wynn Ellis Coll., *c.* 1850; Wynn Ellis Bequest, 1875.

1050 A Seapiece

On a choppy sea, left, a war vessel flying a tricolour flag at her stern; right, a brig with all sails set. Between these, smaller boats. In the distance, a spit of land rising sharply, houses and a tower on a quay, and vessels in full sail. Shadowed foreground. Signed: *L. Backhuyzen*, 1681.

Oil on canvas, 47½ in. *h.* by 64 in. *w.* (1·21 × 1·63).

Bequeathed by Miss Sarah Solly, 1879.

Ascribed to **BALDOVINETTI** (Alessio) 1425?—1499

Florentine School. In the Guild of S. Luke, 1448; worked and died at Florence.

758 Portrait of a Lady

Bust in profile, left; the hair is red gold, the dress grey gold, the background dull blue.

Wood, 24 in. *h.* by 16 in. *w.* (0·61 × 0·40).

Said to be Contessa Palma, of Urbino. Also ascribed to Paolo Uccello and Domenico Veneziano. From Pancrazi Collection, Ascoli; purchased from Egidi, Florence, 1866.

BALDUNG (Hans) 1480?—1545

German School. Hans Baldung Grien or Grün was born at Weyersheim, near Strasbourg. M. Grünewald, Schongauer and Dürer influenced him; settled at Strasbourg, 1509; went to Freiburg 1511, returned after 1517 to Strasbourg, where he was a Senator, and died.

245 A Senator

Bust, three-quarters left, with a grey beard, in a purple robe with a fur collar, and a cap. Signed with forged monogram of Dürer and date 1514, also apparently false.

Wood, 23½ in. *h.* by 19 in. *w.* (0·59 × 0·48).

Perhaps a Margrave of Baden. Purchased from the Bammeville Collection as by Dürer (35), June 12, 1854.

1232 Portrait of a Man

Half length, in a red watered silk gown, with black sleeves, a cape of striped fur, a pleated shirt, bordered with gold, and a flat black biretta. The face, three-quarters left, is clean shaven, the hair fair and curled; two carnations in his left hand. Blue background.

Oak, 19¼ in. *h.* by 15 in. *w.* (0·48 × 0·38).

Formerly ascribed to Aldegrever. Purchased, Walker Fund, from J. Whatman Sale, as by Holbein (34), July 2, 1887.

1427 The Dead Christ; A Pietà

Christ, supported by the Virgin and S. John, is seen half length above the edge of a red marble tomb; behind them God the Father. Below, in small, are kneeling figures of the Donor and his family, with two coats of arms. Signed: H. G. Baldvng, 1512 (initial letters in monogram).

Wood, 43½ in. *h.* by 34½ in. *w.* (1·10 × 0·87).

Rev. Richard Farmer Coll. Sale, May 7, 1798, No. 58. Bought by Sir G. Donaldson from Mr. Carter of Brook Green. Purchased from Sir G. Donaldson, Lewis Fund, 1894.

BARBARELLI *See* GIORGIONE

BARBIERI *See* GUERCINO

BARKER (Thomas) 1769—1847

English School. Born near Pontypool, Monmouthshire. His father, also a painter, settled in Bath. Went to Rome about 1790; painted landscape chiefly, and a few portraits and religious subjects; exhibited at B.I. and (1791–1829) R.A.; died at Bath.

1039 A Clover-field, with Figures

A clover-field in which rustics are working or resting; a donkey stands waiting for his load. In the distance, level country; a river and hills beyond.

Canvas, 26 in. *h.* by 39 in. *w.* (0·66 × 0·99).

Purchased from W. Fuller Maitland, Wheeler Fund, 1878.

BARNABA DA MODENA Working 1367—1383

School of Modena; born at Modena; influenced by the Sienese; in Genoa, 1364, '70, '80, '93. In 1370 he was in Turin; summoned in 1380 to Pisa.

1437 Descent of the Holy Ghost

In a room with a raftered ceiling are seated the Virgin and Apostles, the tongues of flame on their heads; all have gold nimbi. In the lower part a decorative parapet.

Wood, in tempera, 20¾ in. *h.* by 19⅛ in. *w.* (0·52 × 0·48).

Purchased from C. Simpson, 1895.

2927 Coronation of the Virgin; The Trinity; Madonna Enthroned and two Donors in Adoration; The Crucifixion

A panel of four pictures. Top left: Christ, seated beneath a rose canopy with deep blue hangings, crowns the kneeling Virgin; both wear gold embroidered mantles over red robes; round them, angels in green, vermilion, magenta and blue, play musical instruments. Top right; The Father, in golden robes, on a deep blue mandorla, supports the crucified Son. Round Him, the symbols of the evangelists; below, left, the Virgin in blue; right, St. John in rose and green. Lower left, the Virgin sits before a crimson gold-diapered curtain held up by two angels; on her lap she holds the Child; right, S. Raphael in blue, magenta and yellow presents two donors, in scarlet robes. Lower right: Christ crucified, centre, between the thieves; left, Longinus on a white horse; right, mounted men. Below, left, the Holy Women and S. John; right, soldiers casting lots. Drapery colours include vermilion, blue, dark green and gold-apricot. Below, twelve half-length figures of the Apostles with stamped nimbi. Background and halos throughout are gold. Signed: *barnabus de mutina pinxit* 1374.

Wood, 31 in. *h.* (including predella, each picture is 13½ × 10¾) by 22½ in. *w.* (0·78 × 0·57).

Exhib. Manchester, 1857 (46), lent by Lord Wensleydale. Presented by Rosalind, Countess of Carlisle, 1913.

BAROCCIO (Federigo) 1526—1612

Roman School. Baroccio or Barocci, pupil of Battista Franco; born at Urbino; visited Rome, 1548 and 1560. Worked chiefly at Urbino, where he died.

29 The Holy Family

Centre, the Virgin seated, supporting the Child with her left hand and pointing with her right to a cat, which sits left. S. John, leaning against the Virgin, holds up a bird. Right, S. Joseph standing.

Canvas, 45 in. *h.* by 36 in. *w.* (1·14 × 0·91).

Known as "La Madonna del Gatto." Several versions exist Acquired by Irvine in Italy, 1805, for Buchanan; exhib. B.I., 1821 (81), lent by Carr: Holwell Carr Bequest, 1831.

BARTOLO DI FREDI *c.* 1330—*c.* 1410.

Sienese School. Influenced first by the Lorenzettis, later by Taddeo Gaddi. Worked at San Gimignano : Siena, 1368 : possibly at Volterra. Died Siena.

3896 S. Anthony Abbot

Half-length, half-right, with long grey beard and hair and gold halo, in black robe over brown cassock, in his right hand a crutch, in his left a book with pinkish binding and blue and gold clasps. Gold background. Above the figure a semi-circular arch with mouldings and spandrels modelled in relief.

Tempera on wood, 24⅛ in. *h.* by 14⅛ in. *w.* (0·61 × 0·36).

Presented by Henry Wagner, 1924.

BARTOLOMMEO (Fra) 1472—1517

Florentine School. Bartolommeo Pagholo, or di Paolo del Fattorino, known as Baccio della porta ; born at Florence ; in 1485 entered the studio of Cosimo Rosselli at Florence ; Fellow-pupil and partner of Albertinelli. He became a Dominican friar, 1500. Visited Venice, 1508 ; Rome, 1514 ; Lucca, 1515 ; died in Florence.

1694 Madonna and Child with S. John

The Virgin seated on the ground in a landscape. With her left hand she holds the Child ; the little S. John kneels on one knee before Him.

Canvas, from wood, 22¼ in. *h.* by 27½ in. *w.* (0·56 × 0·69).

A finer work of similar design, dated 1516, is in the Cook Collection. Our picture bought from Cav. N. Landolfi, Rome, Lewis Fund, 1900.

3914 Adoration of the Child

Right, the Madonna in blue mantle over red robe kneeling before the Child, lying, naked, pillowed on a whitish-blue sack. Left, beyond the Child, S. Joseph, sitting, in yellow mantle over red robe. Background, centre, ruins : left, houses, figures and distant hills ; right, builders at work on a house, and the infant S. John the Baptist.

Oil on wood, 54 in. *h.* by 41½ in. *w.* (1·37 × 1·05).

Colls. Henry Hoare ; J. C. Robinson : Mond, 1885. Exhib. R.A. 1870 (135), lent Hoare ; 1891 (101). Mond Bequest, 1924.

BARTOLOMMEO VENEZIANO *See* VENEZIANO

BASAITI (Marco) Working 1490—1521

Venetian School ; born at Friuli, perhaps of Greek family ; assistant of Alvise Vivarini. Later, worked under Giov. Bellini at Venice.

281 S. Jerome reading

Seated, reading a folio volume on his knee. Rocky landscape ; a walled town in the background.

Wood, 18¼ in. *h.* by 13 in. *w.* (0·46 × 0·33).

Purchased from M. Marcovich, Venice, 1855.

599 Madonna of the Meadow

The Virgin is seated in a meadow, adoring the Child. In the background, cattle pasturing, and a white building with a tower on a hill; mountains in the distance. Silver-blue sky.

Wood, 26 in. *h.* by 33 in. *w.* (0·66 × 0·83).

Ascribed also to Giov. Bellini or his school. Purchased from A. Farina, Florence, 1858.

2498 A Young Venetian

Bust portrait, full face; light auburn hair, black robe and cap. A green curtain background, with landscape to the left. Signed: MARCHUS BAXAITI P.

Wood, 14 in. *h.* by 10¾ in. *w.* (0·35 × 0·27).

Said to be in Cheney Coll., 1871. Exhib. R.A., 1886 (116), lent by Col. Cure; in Capel-Cure Sale, May 6, 1905 (26), bt. by Colnaghi; exhib. B.F.A.C., 1907 (7), lent by Salting. Salting Bequest, 1910.

2499 Virgin and Child

The Virgin supports the Child, Who stands on a marble parapet. A green curtain, and mountainous landscape in the background. Signed: MARCO BASSAITI P.

Wood, 24¾ in. *h.* by 18¼ in. *w.* (0·62 × 0·46).

Possibly from the Tescari Coll., Castelfranco. Replicas at Oldenburg and in Liechtenstein Coll. Salting Bequest, 1910.

See also School of BELLINI (Giovanni), 812

BASSANO (Jacopo) 1510?—1592

Venetian School. JACOPO DA PONTE, born in Bassano; son and pupil of Francesco da Ponte; he studied afterwards under Bonifazio in Venice (1535), but had returned by 1541 to Bassano, where he died.

173 Portrait of a Gentleman

Three-quarter length, standing, turned half left, looking towards the spectator. Wears a black robe trimmed with fur and a white collar. Through a window in the background, a landscape.

Canvas, 45 in. *h.* by 35 in. *w.* (1·14 × 0·88).

Also attributed to Francesco Bassano. Presented by H. Gally Knight, 1839.

228 Christ driving the Money Changers from the Temple

Christ, left; centre, a woman kneeling with a basket of eggs; a cow before her; right, an old man stretching across a table; low tone.

Canvas, 63 in. *h.* by 105 in. *w.* (1·60 × 2·66).

Imported 1806 by Wilson; picture of the same title was in Lansdowne Sale, March 20, 1806 (26); there are other repetitions.

Presented by P. L. Hinds, 1853.

277 The Good Samaritan

Left, the Samaritan in a crimson tunic raises the wounded Jew; his mule and two dogs right; left background a hilly landscape with figures; right background, a dark rock.

Canvas, 40½ in. *h.* by 31½ in. *w.* (1·02 × 0·80).

In the Pisani Palace, Venice; Sir Joshua Reynolds' Sale, March 8, 1794 (48); Thomond Sale, May 18, 1821 (54), bt. S. Rogers; bt. Rogers Sale (709), May 3, 1856.

School of BASSANO (Leandro) 1557—1622

Venetian School. Born in Bassano; son and pupil of Jacopo Bassano; died in Venice.

60 Building of the Tower of Babel

In the foreground, men cutting stone, sifting sand and mixing mortar. Beyond, left, a tower of grey stone in course of erection, with scaffolding. Right, a group of trees; in the distance a city and hills. In the costumes, scarlet, dull pink and blue-green predominate.

Oil on canvas, 54 in. *h.* by 74¾ in. *w.* (1·37 × 1·90).

Bequeathed by Lt.-Col. Ollney, 1837.

2149 Portrait of a Man

Bust length, quarter right, eyes front. Grey hair and beard. White collar, dark dress. Grey-green background.

Oil on canvas, 25¾ in. *h.* by 21 in. *w.* (0·66 × 0·54).

Galvagna Coll., Venice. Purchased 1855.

BASSEN (Bartholomew van) 1590?—1652

Flemish School. Painter and architect; Delft, 1613; The Hague, 1622, 1624; Dean, 1627, and President, 1636, of the Guild there; buried at The Hague, 1652.

3164 Church Interior

The nave of a vaulted church; pulpit and transept to left, west door seen under organ loft in right centre. Foreground, near the pulpit, two men in dark clothes conversing; centre, a man in buff coat and scarlet knee-breeches, talking to man leaning from pew at the base of a pillar. Seven other figures and three dogs. Signed: *B. van Bassen, 1638.*

Canvas, 23½ in. *h.* by 31 in. *w.* (0·595 × 0·78).

Purchased Christie's, Ichenhauser Sale, Dec. 3, 1910 (32).

Presented by F. A. White, through the National Art-Collections Fund, 1917.

BASTIANI (Lazzaro) Working 1449—1512

Venetian School. Head of a school in Venice; affected by Alvise Vivarini and the Bellinis; master of Vittore Carpaccio. Worked and died in Venice.

1953 Madonna and Child

The Virgin, half length, supports the Child who kneels on a silk cushion on a marble sill, holding a finch by a cord. Signed: LAZARVS BASTIANVS PINXIT.

Wood, 32¾ in. *h.* by 25 in. *w.* (0·83 × 0·63).

Father O'Connor Coll., Keighley. Presented by the National Art-Collections Fund, 1905.

See also School of BELLINI (Gentile) **750**

BAZZANI (Giuseppe) 1690–1769

Mantuan School. Born Mantua; pupil there of Giovanni Canti; influenced by Rubens, Feti, and the Venetians; worked and died Mantua.

3663 S. Anthony of Padua and the Infant Christ

The Infant Christ, naked on red drapery, reaches up to kiss S. Anthony, a young man in Franciscan habit looking down with hands outspread. Sky and general tone pinkish-grey.

Canvas, 33 in. *h.* by 27 in. *w.* (0·84 × 0·68).

Presented by F. D. Lycett Green, through the National Art-Collections Fund, 1922.

BAZZI (Giovanni Antonio) *See* SODOMA

BEALE (Mary) 1633—1697

English School. Baptised Barrow, Suffolk, 1633; pupil of Lely; copied van Dyck; married C. Beale, Mar. 8, 1651; died in London.

3546 Portrait of a Man

A heavy-faced man, half left, eyes front, head and shoulders, in a tawny cloak, white bands and dark grey wig. Dark brown background. In a painted oval frame.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·75 × 0·62).

Presented by A. A. de Pass, 1920.

BECCAFUMI (Domenico) 1486—1551

School of Siena; born at Cortine. His style was first formed on that of Perugino. About 1510 he went to Rome and studied Michelangelo and Raphael. In 1512 he was at Siena and became a follower of Sodoma; died in Siena.

1430 Esther before Ahasuerus

Possibly the visit of the Queen of Sheba to Solomon. Under a dark arched building a woman with attendants approaching a seated figure on a throne. Other figures, Orientals, follow her. On the right a lady leaving a litter; in the background buildings and ruins.

Wood, 29 in. *h.* by 50 in. *w.* (0·73 × 1·27).

A late work. Perhaps the picture in Anon. Sale, 1859, bought by Abrahams; in Salting Coll. by 1889; presented by Salting, 1894.

BEECHEY (Sir William) 1753—1839

British School; born at Burford, Oxfordshire; in 1772 entered the Royal Academy Schools. He soon obtained reputation as a portrait painter. Exhibited R.A. 1776–1839; B.I. 1806–36. Was in Norwich *c.* 1783–86. In 1793 elected A.R.A. and appointed Portrait Painter to the Queen; R.A., 1798; died at Hampstead.

1671 Alexander P. Johnstone

Nearly full face, slightly left, the eyes regarding the spectator. The hair is powdered. He wears a green coat, buttoned up, with wide lapels and rolled collar, and a muslin cravat. Dark background.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

Bequeathed by General J. Julius Johnstone, 1898.

BEERSTRAATEN (Jan Abrahamsz.) 1622—1666

School of Amsterdam. The son of Abraham Danielsz. Beerstraaten; worked chiefly in Amsterdam. A few drawings by him are known.

1311 The Castle of Muiden: Winter

Centre the castle surrounded by a river serving as moat; numerous figures skating. On the left a dyke bordered by leafless trees, and connected with the castle by a drawbridge. Beyond the dyke the Zuyder Zee. Stormy sky. Signed: I. BEERSTRAATEN, 1658.

Canvas, 37 in. *h.* by 50 in. *w.* (0·93 × 1·27).

Apparently in Bryan Sale, 1804; purchased from Messrs. Colnaghi, 1890.

BEGA (Cornelis Pietersz.) 1620—1664

Haarlem School; pupil of Adriaen van Ostade. His earliest dated work is of 1650. A few etchings by him are known.

1481 The Philosopher

A man with spectacles in his hand seated before an open book. Behind him a globe and a litter of books and papers. Signed: *C.P.* (in monogram) *Bega. A.* 1663.

Wood, 14½ in. *h.* by 11½ in. *w.* (0·36 × 0·29).

From the E. H. Lawrence Sale, May 6, 1892; exhib. R.A., 1893 (61); Guildhall, 1894 (71), lent by Colnaghi; presented by Martin Colnaghi, 1896.

BELLEGAMBE *See* FLEMISH SCHOOL, XV CENT. No. 265

BELLINI (Gentile) 1426-9—1507

Venetian School; eldest son of Jacopo Bellini; born in Venice; with his brother Giovanni, assisted his father at Padua. In 1464, settled at Venice; in 1469, knighted; commissioned (with others) to decorate the Great Hall of Council in the Ducal Palace in 1474; in 1479 he visited Constantinople, returning to Venice, 1480. There he died.

1213 A Mathematician

Half length; nearly full face. The hair white and bushy; black gown and black biretta; in his left hand a pair of brass compasses. Dark background.

Canvas, 27 in. *h.* by 22⅝ in. *w.* (0·68 × 0·56).

Said to be Girolamo Malatini, Professor of Mathematics at Venice. Formerly in Martin Colnaghi's possession; purchased from J. P. Richter, Walker Fund, 1886.

1440 Fra Teodoro da Urbino as S. Dominic

In Dominican habit and black skull cap. The right hand, above the red-brown marble parapet, holds a lily and book in red binding on which is a white label with the words SANCTᵘˢ DOMINICS; green curtain background. Signed on cartellino: IOÂNIS BELLIN, OP; and below dated: MDXV. On the parapet: Imago Fratris Theodori Urbinati.

Canvas, 24 in. *h.* by 19 in. *w.* (0·61 × 0·48).

An unfinished work, completed in Giov. Bellini's studio. Exhib., Manchester, 1857 (76), from Soulages Coll.; bought by the South Kensington Museum (767–1865); exhib. Leeds, 1868 (90), as by Giov. Bellini; lent by Victoria and Albert Museum, 1895.

3098 Adoration of the Magi

Mary seated, left, outside a cave, profile left in dark blue, the Child standing in swaddling clothes, on her knee. S. Joseph seated on her left; at her feet a King kneeling, his tall white turban and a casket by him. Behind him, in cloth of gold and black, with white turbans, the other Kings, backed by attendants in vermilion, apricot, blue and dark brown. Towards the right, six standing men, a boy with a greyhound and horses, one ridden by a Moor groom in white and rose. Further right, by a tree, a horseman with back turned, in apricot yellow and red and white turban. Below him a groom beating a white horse. Right distance, a walled and turreted castle; centre, the sea, a flock of sheep on the shore. Left mid-distance,

beneath a cliff, horseman and camels descending. The star in the sky left.

Canvas, 43⅛ in. *h.* by 82½ in. *w.* (1·09 × 2·09).

From the Thieni Chapel, in S. Bartolo, Vicenza; removed, *c.* 1846. Bought from Count Thieni, of Vicenza, by Favenza. Bought by Layard, 1866; restored by Cavenaghi. Layard Bequest, 1916.

3099 The Sultan Mohammed II

A bearded man, head and shoulders nearly profile, left, in white turban with red crown and red robe with collar of brown fur; under a decorated arch, against a black background. In front a white marble ledge on which lies an embroidery of pearls and other jewels on a gold ground. Right and left, black panels with half-effaced inscription. Terrar. Marisq. Victor ac Domnator Orbis. . . Sultan. . . . . Inte . . . . . Mahometi Resultat Ars Vera Gientilis Militis Aurati Belini Naturae . . . . . Qui Cunctare Ducit in Propria. . . . . Jam Proprio Simulacre—MCCCCLXXX. Die XXV. Mensis Novembris.

Canvas, 27¾ in. *h.* by 20⅝ in. *w.* (0·70 × 0·52).

Exhib. Leeds, 1868 (75). Bought by Layard at Venice, October, 1865; the head "in a deplorable condition." Once owned by the Venturi family. Restored by Pinti. Layard Bequest, 1916.

3911 Madonna and Child Enthroned

The Madonna, crowned, in a red and gold brocade mantle over a red robe, sits, full face, head half-right, in a semi-circular, semi-domed, niche flanked by screens, the whole in Renaissance style, decorated with inlaid marbles, and surmounted by gold ornaments. On the steps of the throne, an Oriental carpet. The Child, supported by His Mother, stands on her knee, naked, His right hand raised in blessing, His left holding a pomegranate. Background, trees and distant hills. Signed: Opvs Gentilis Bellini Veneti Eqvitis.

Oil (?) on wood, 48 in. *h.* by 33½ in. *w.* (1·22 × 0·85). Semi-circular top.

Possibly the central panel of an altar-piece belonging to the Mercers' Guild, Venice, mentioned by Ridolfi. Eastlake Coll. (Christie's 1894, No. 59), Mond Coll. 1894. Exhib. New Gallery (Venetian Art) 1894–5. Mond Bequest, 1924.

School of GENTILE BELLINI

750 The Madonna and Child enthroned with SS. John Baptist and Christopher

Right, the Doge, Giovanni Mocenigo, kneels, profile left, holding banner of the Lion of S. Mark; left, the Virgin and Child, seated in a niched throne; a goldfinch on the edge of the Virgin's mantle; S. Christopher stands left, S. John Baptist right. On an altar, centre, a vase on which the Doge invokes a blessing, containing medicaments against the Plague of 1478; at the top of the canvas a beaker or chalice, with fruit and a napkin. Landscape background. On the altar: Urbem Rem Venetam Serva Venetumqve Senatum Et Mihi Si Mereor Virgo Superna Ave, with Mocenigo arms at bottom.

Canvas, 72 in. *h.* by 116 in. *w.* (1·82 × 2·94).

Formerly ascribed to Carpaccio, also to Lazzaro Bastiani. Commissioned 1479; completed after 1485; purchased from the Doge's descendant, Conte Mocenigo di Sant' Eustachio, Venice, 1865.

3100 The Doge Niccolò Marcello

Head and shoulders profile, right. In brocaded ducal cap (corno) over white linen coif; dress of same red and gold brocade; cloth of gold and crimson over ledge in front. Sage-green background.

Wood, 24½ in. *h.* by 17¾ in. *w.* (0·62 × 0·45).

On back "Nicolaus Marcello Dux 1474 Bellinus F." and label No. 63. *Cf.* portrait in Vatican (21) attributed to Titian. Given to Layard by Sir William Boxall, 1870, delivered 1876, in London. Layard Bequest, 1916.

3130 Portrait of a Man

A sturdy, wrinkled man in black cap, black dress and black cloak over his right shoulder, seen nearly to the waist, facing spectator, head and glance turned slightly upwards and to the left.

Canvas, 29½ in. *h.* by 24 in. *w.* (0·75 × 0·61).

Also ascribed to Dom. Morone. Left to Layard by Sir W. Boxall (d. 1876). Layard Bequest, 1916.

BELLINI (Giovanni) 1428–30?—1516

Venetian School; son of Jacopo Bellini, and younger brother of Gentile; born at Venice; studied under his father at Padua. After 1460 settled at Venice; during Gentile's mission to Constantinople, appointed to continue the series of pictures begun by him for the Hall of the Great Council. He died in Venice.

189 Doge Leonardo Loredano

A bust portrait of the Doge in state robes of white and gold brocade, with the ducal cap (corno) and white linen coif on his head. Blue background. Signed on a cartellino: Joannes Bellinus.

Wood, 24 in. *h.* by 17½ in. *w.* (0·61 × 0·44).

Leonardo Loredano, doge 1501, d. 1521.

Ex Grimani Palace, Venice; imported by Lord Cawdor; Anon. Sale, Feb. 7, 1807 (21); in Beckford Sale Catal., Oct. 16, 1822 (65) [Sale not held]; purchased privately from Beckford, April, 1844.

280 Madonna of the Pomegranate

The Virgin in crimson robe, dark blue mantle, and white linen head-veil, supports the Child on her knee; behind her a green curtain, with landscape background right and left. Inscribed on a cartellino: Joannes Bellinus P.

Wood, 35¾ in. *h.* by 25½ in. *w.* (0·90 × 0·64).

Purchased from Baron Galvagna, Venice, 1855.

726 The Agony in the Garden

A rocky landscape at sunset. In the left foreground the three disciples sleeping, Christ praying on a hill to centre right; above, an angel appears holding a cup as the emblem of the Passion. In the distance, beyond the brook Kedron, Judas approaches with a crowd of Jews.

Wood, 32 in. *h.* by 50 in. *w.* (0·81 × 1·27).

An early work. In Sir J. Reynolds' Sale, March 5, 1794–95 (48), as by Mantegna; in Beckford, Fonthill, Sale, Oct. 10, 1823 (77), as by Mantegna; exhib. Manchester, 1857 (89), lent by Davenport-Bromley; purchased from his Collection (62), June 12, 1863.

812 Death of S. Peter Martyr

The Saint, left, and another Dominican, centre, assassinated by two men in front of a wood. In the background, woodmen at work; hills and a small town in the left distance. Signed: IOANNES BELLINUS.

Wood, 40 in. *h.* by 64 in. *w.* (1·01 × 1·62).

A late work, also attributed to Basaiti. In Eastlake Coll., 1857. Exhib. R.A., 1870 (146); presented by Lady Eastlake, 1870.

1233 The Blood of the Redeemer

The risen Saviour, wearing a linen loin-cloth, stands on a terrace. He supports a cross with His left arm and extends the right towards an angel who kneels, receiving in a chalice the Sacred Blood. In the distance, a hilly landscape with a town.

Wood, 18 in. *h.* by 13 in. *w.* (0·45 × 0·33).

An early work. From the Roupell Sale, June 25, 1887 (63), as by Vivarini, bt. Murray, £210; purchased from Fairfax Murray, Clarke Fund, 1887.

1455 The Circumcision

The Child supported by the Mother and S. Joseph on a table, centre. On the left is the High Priest in a rich cope of white brocade with a broad coloured border of oriental design. Behind him, a man holds back the cope displaying its crimson lining and the green sleeve of the tunic; to the right is S. Catherine. Signed: IOANNES BELLINUS.

Oil on wood, 28½ in. *h.* by 40 in. *w.* (0·72 × 1·01).

Ascribed also to Previtali and to Catena. Apparently in the Orleans Coll., 1727, coming from the Duc de Grammont's. In Orléans Sales, 1798 and 1800. Alex. Day Sale, June 21, 1833. Exhib. B.I., 1851 (46), lent by the Earl of Carlisle. Repetitions (i) Leuchtenberg Gallery, Munich, 1851 (4), as Gentile Bellini; (ii) in Lord Shrewsbury's Sale, July 8, 1857 (244) (purchased by Lord Shrewsbury in Rome); bought by Nieuwenhuys; in John Bell Sale, June 25, 1881 (728): (iii) (?) was in Anon. Sale, 1879, bought by Lesser. Our picture was presented by the Earl of Carlisle, 1895.

2901 The Madonna adoring the Child

The Madonna stands right centre, behind a parapet, three-quarters left, bowed over the Child, Who lies back against two white cushions. He wears a little greyish tunic and a dull rose sash; she a white coif, brick-red hood and mantle. Sky background with many small cumuli. Inscribed on a cartellino: IOANNES BELLINUS PINXIT.

Wood, 32½ in. *h.* by 24½ in. *w.* (0·82 × 0·62).

Exhib. R.A., 1888 (141), as Giorgione; New Gallery (Venetian Art), 1894–95; Lady Lindsay Bequest, 1912.

3078 Madonna and Child

Mary in white embroidered head-veil holds the seated Child upon her lap; her left hand holds a book, resting on the red marble ledge which bears the damaged cartellino inscribed: IOANNES BELLINUS. Right, a green curtain; left, hilly landscape with a shepherd.

Wood, 31 in. *h.* by 24¼ in. *w.* (0·78 × 0·61).

A similar picture without the landscape is in the Harvard University Museum. Bought by Layard in Paris; exhib. Leeds, 1868 (74). Layard Bequest, 1916.

3912 Pietà

The Dead Christ, three-quarter length, body front, head half left, with the crown of thorns and halo, nude except for white loin cloth, and olive-green robe, seated on a marble sarcophagus. Supported by a child angel on each side, one in crimson robe with green and red brown wings, the other in shot pink robe with crimson, green and brown wings. Background, black. Inscribed in red: IC XC.

Tempera on wood, 37¼ in. *h.* by 28⅜ in. *w.* (0·95 × 0·71).

Colls. Nuvoloni (Mantua): Menghini (Mantua) as Mantegna: Mond, 1889. Mond Bequest, 1924.

3913 Madonna and Child

The Madonna, half length, half right, in blue mantle over grey robe, gold halo, stands behind a low balustrade, on which is seated the Child, naked, leaning upon a white cushion. Her left hand supports Him, her right gives Him an apple. Background, left, a crimson curtain: right, landscape with a castle on a rocky hill, and blue sky broken with clouds. Signed on cartellino: IOANNES BELLINVS.

Oil on wood, 31 in. *h.* by 23 in. *w.* (0·79 × 0·58).

Eastlake Coll. (Christie's, 1894, No. 57). Mond Coll., 1894. Mond Bequest, 1924.

School of GIOVANNI BELLINI

808 S. Peter Martyr

A Dominican Friar, holding a palm branch, with a knife in his head and dagger in his breast. Signed falsely on a cartellino: *Joannes Bellinnus pinxit.*

Wood, 22½ in. *h.* by 18½ in. *w.* (0·57 × 0·46).

Also ascribed to Gentile Bellini. From Picenardi Coll., Torre de' Malamberti, near Cremona; probably sold to Baslini, 1868; purchased from G. Baslini, Milan, 1870.

1696 Madonna and Child

The Virgin, in deep red, and pale blue and a white veil, is seated in front of a red hanging holding the Child.

Fresco painting on plaster, 33¼ in. *h.* by 22¾ in. *w.* (0·84 × 0·57).

Also ascribed to Montagna. Presented by Lady Layard, as by Giov. Bellini, 1900.

BELTRAFFIO *See* BOLTRAFFIO

BENOZZO *See* GOZZOLI

BENSON (Ambrosius) Working 1521—1550

Netherlandish School; of Lombard origin. In Bruges, 1518–1550. Influenced by Gerard David.

655 The Magdalen reading

Half-figure. Dressed in crimson velvet, and looking into an illuminated book; on the table before her is a vase.

Wood, 16¼ in. *h.* by 14½ in. *w.* (0·41 × 0·36).

Purchased as by B. van Orley from E. Beaucousin, Paris, 1860.

BENVENUTI (Giov. Battista) *See* ORTOLANO

BENVENUTO DA GAROFALO *See* GAROFALO

BENVENUTO DI GIOVANNI 1436—1518?

Sienese School; also known as BENVENUTO DA SIENA; born at Siena, where he mainly worked; also painted in Volterra, Sinalunga, and Torrita.

909 Madonna and Child with SS. Peter and Nicholas

Triptych. Central panel: the Virgin seated, placing a sprig of white roses in the hand of the Child; two angels on the throne behind playing musical instruments. Left panel: S. Peter. Right panel: S. Nicholas of Bari.

Wood, in tempera; centre panel 66 in. *h.* by 25 in. *w.* (1·67 × 0·63); side panels, 66 in. *h.* by 21 in. *w.* (1·67 × 0·53).

Colls. Grazioli, Rome, 1839: Alex. Barker. Exhib. Leeds, 1868 (3). Centre panel purchased Barker Sale (Christie's, June 8, 1874, No. 57): side panels, Barker Sale (Christie's, June 21, 1879, No. 449, as Crivelli).

2482 Madonna and Child

The Virgin stands behind a parapet, supporting the Child. A rocky background with a hedge of roses and jasmine.

Wood, 19½ in. *h.* by 13⅝ in. *w.* (0·49 × 0·34).

In the Salting Coll., 1883; Salting Bequest, 1910.

BENVENUTO DA SIENA *See* BENVENUTO DI GIOVANNI

BENVENUTO DA TISIO *See* GAROFALO

BERCHEM (Nicolas) 1620—1683

Haarlem School; born at Haarlem; had many masters, among them his father, Pieter Claesz., J. van Goyen, J. B. Weenix, J. Wils, and Claes Moeyaert; died at Amsterdam.

240 Crossing the Ford

Two peasant women fording a stream, followed by a dog and preceded by sheep, a goat, a calf, and two oxen, one drinking. In the middle distance a wooded upland, with mountains beyond. Signed: *Berchem Pinxt.*

Wood, 11¾ in. *h.* by 17½ in. *w.* (0·29 × 0·44).

Bequeathed by Lord Colborne, 1854.

820 Landscape with Ruin

A hilly country, evening; peasants and cattle crossing a stream; on the left a ruined arch: Signed: *Berchem.*

Wood 18 in. *h.* by 15 in. *w.* (0·45 × 0·38).

Said to have been in the G. Braamcamp Sale, Amsterdam, July 31, 1771; in the Poullain, de Chabot, Tolozan and Simon Clarke (1802) Collections; Crawford Sale, 1806 (9), bt. by Walsh Porter; Humble Sale, 1812 (61); Peel Collection, 1871.

1004 Mountainous Landscape

Hilly country; muleteers resting with their animals by slender trees in the foreground. Signed: *Berchem.*

Canvas, 43 in. *h.* by 49 in. *w.* (1·09 × 1·24).

1005 Ploughing

A hilly woody landscape; on rising ground two men ploughing with a yoke of oxen. Signed: *Berchem.*

Canvas, 15 in. *h.* by 20 in. *w.* (0·38 × 0·50).

1006 Landscape

A landscape with cattle and figures; a man is playing a hurdy-gurdy before a woman with a child in her lap; she wears a blue gown. Signed: *Berchem* 165—

Oak, 13½ in. *h.* by 15 in. *w.* (0·34 × 0·38).

1004–06 Wynn Ellis Bequest, 1876.

Ascribed to BERCHEM

78 Landscape with Ruin

Overgrown ruins with cypress trees to the left; blue mountains in the distance. A girl with cows and goats in foreground. Signed with monogram.

Oil on canvas, 22¼ in. *h.* by 26⅝ in. *w.* (0·57 × 0·68).

Bequeathed by Richard Frankum, 1861.

BERCK-HEYDE (Gerrit Adriaensz.) 1638—1698

Haarlem School; born at Haarlem; visited Germany; in 1660 in the Haarlem Guild; worked in water colour. Collaborated with his elder brother Job; died at Haarlem.

1420 A view in Haarlem

The public square or market-place before the Groot Kerck. On the right, lofty brick houses surmounted by stepped gables. In the right foreground part of a Doric porch; numerous figures. Signed: *Gerrit Berck Heyde* 1674.

Canvas, 20⅛ in. *h.* by 26 in. *w.* (0·51 × 0·66).

Purchased from Adrian Hope Collection (16), June 30, 1894.

1451 Interior of S. Bavo, Haarlem

The nave filled with people during sermon-time. The women seated on chairs in the central part, the men in seats in tiers all round, wearing their hats. In the centre a boy caressing a hound; other figures standing. Signed: *Gerrit Berkheyde,* 1673.

Wood, 24⅛ in. *h.* by 33 in. *w.* (0·622 × 0·839).

Purchased from Lord Clifden's Sale, May 25, 1895.

1863 Town Hall, Haarlem

Across the square the Town Hall in sunlight; a street receding at the right end; the left side of the square in shadow. Many figures; left, two boys at marbles; left centre, four men conversing; right centre, a woman leading a girl. Signed: *G. Berck Heyde.*

Wood, 12¼ in. *h.* by 15½ in. *w.* (0·31 × 0·39).

Acquired by Victoria and Albert Museum, 1878–344, Mitchell Bequest. Transferred by Victoria and Albert Museum in exchange for other works, 1895.

BERNARDINO DI BETTO *See* PINTORICCHIO

BERNARDINO DI MARIOTTO *See* UMBRIAN SCHOOL 912–4

BERNARDO DA PARENZO *See* PARENZO

BERTUCCI (Giov. Battista) Working 1503–1516

Umbrian School; born at Faenza; influenced by Perugino and Pintoricchio; worked at Faenza.

282 The Glorification of the Virgin

The Virgin, the Child standing upon her knee, seated in clouds, surrounded by Cherubim. Below two angels seated; one playing a viol, the other a flageolet. Landscape background.

Wood, 70 in. *h.* by 31¼ in. *w.* (1·77 × 0·79); arched top.

Formerly catalogued as Umbrian School. Probably painted for Sta. Maria degli Angeli, Faenza. From the Ercolani Coll., Bologna. Purchased from the Earl of Orford's Sale, as by Lo Spagna (267), June 28, 1856.

1051 The Incredulity of S. Thomas

Christ, centre, in crimson, bearing a cross, shows His wounds to S. Thomas, left; S. Anthony of Padua, holding a lily, rests his left hand on the kneeling Donor, right. Landscape background.

Wood, 41½ in. *h.* by 65½ in. *w.* (1·05 × 1·66).

Formerly catalogued as Umbrian School.

In E. Solly Sale, May 8, 1847 (21) as by Perugino, bought by Domville (145 gn.); Domville Sale, May 25, 1850 (31), (£43 1s.). Bequeathed by Miss Sarah Solly, 1879.

BETTES (John) 1530?—1573?

English School; portrait-painter and miniaturist, probably born in London; influenced by Holbein.

1496 Edmund Butts

A stout man with a florid complexion, light brown moustache and bushy beard; a black gown with a collar of brown fur, and a flat black cap. Bust length, three-quarters face. The background, apparently repainted, inscribed: AN . . . DNI 1545. XXVI ÆTATIS SV . . . . Into the back of the panel a piece of thin wood painted has been inserted, inscribed "*faict par Johan Bettes Anglois.*" Perhaps this originally appeared on the front of the picture, which has been reduced in size.

Wood, 18½ in. *h.* by 15½ in. *w.* (0·46 × 0·39).

Edmund Butts, of Barrow, Suffolk; third son of Sir William Butts, Physician to Henry VIII.

Purchased from G. Richmond, R.A., Sale (13) May 1, 1897.

BIBIENA (School of the) EARLY XVIII CENTURY

The Bolognese family of Bibiena during the late 17th and early 18th centuries were active in North Italy, Austria and Germany as painters, designers and architects, especially in connection with the theatre.

936 Interior of a Theatre

The pit and stage of a theatre; the stage is a constructed scene with entablatures and statues at intervals; Othello is being played; in the pit the audience, standing.

Canvas, 41½ in. *h.* by 44½ in. *w.* (1·05 × 1·13).

The setting is apparently by one of the Bibiena, and the picture has therefore been associated with Ferdinando, the best known of the family. Tradition calls the theatre the "Teatro Farnese"; but it is not the building of that name in Parma, nor are the arms those of the Farnese. It may be a theatre in Vienna or Dresden.

Wynn Ellis Bequest, 1875.

Ascribed to BIARD (Pierre) 1559–1609

French School. Sculptor, architect, painter and engraver. Pupil of his father Noël. Worked Rome, and influenced by Michelangelo; settled in Paris; 1590 Superintendent of the Royal buildings. Died Paris.

4105 Fame

The bronze life-size figure of a nude woman with outspread wings alights upon a cloud blown from the mouth of a mask of Boreas, which lies upon the ground. Her extended right hand holds a long trumpet to her lips, her left holds a short trumpet.

A contemporary variant of the figure by Biard in the Louvre, which decorated the tomb of the Duc d'Épernon and his wife at Cadillac, Guienne. Ours may be the statue from the Château of Richelieu and later from the Château of Boissy, sold in Paris December 8, 1854.

Presented 1925 through the National Art-Collections Fund by Sir Herbert Cook, 3rd Bart., one of the National Gallery Trustees, in memory of Sir Francis Cook, 1st Bart., from whose collection at Doughty House the figure came.

BIGIO *See* FRANCIABIGIO

BIGORDI *See* GHIRLANDAIO (Domenico)

BISSOLO (Francesco) Working 1492—1554

Venetian School; first mentioned in 1492 as an assistant of Giovanni Bellini, in the Doge's Palace, Venice. In 1513 he was working for S. Pietro Martire, Murano.

3083 Madonna and Child, with Saints and Donors

Mary seated centre, three-quarters length, three-quarters right, in rose pink and dark green mantle, gold lined. Christ seated naked on her left knee. Left, the donor in black kneeling profile right; above him, full face, S. Michael in lavender tunic and armour. Right, the donatrix, kneeling; brown-purple bodice, white cap. Above her S. Veronica, profile left, in apricot hood, dark green tunic, and rose mantle. Landscape background.

Wood, 24½ in. *h.* by 33⅛ in. *w.* (0·62 × 0·85).

Bought by Layard from heirs of Pope Gregory XVI. Layard Bequest, 1916.

3915 Madonna and Child with Two Saints

Centre, the Madonna, three-quarter length, full face, head turned and bent slightly to left, sitting before a dark grey hanging, in a white veil, a green-blue mantle lined purple-grey over a crimson robe. Her right hand supports the Child, standing, naked, on her left knee, His left foot raised, His right hand lifted in blessing. Left, S. Paul, standing, turned slightly right in red mantle over olive-green robe, a sword in his right hand, a partly open book in his left. Right, a female Saint, standing, full face, in green mantle and yellow robe, a palm in her right hand. Background, blue sky, with horizontal white cumulus clouds.

Oil on wood, 31 in. *h.* by 47 in. (*w.* 0·79 × 1·19).

Colls. Balladoro (Verona): Richter, 1887: Mond, 1888. Exhib. R.A. 1891. Mond Bequest, 1924.

BLAKE (William) 1757—1827

British School. Poet and painter; born in London; pupil at Academy Schools, 1778; 1800–1803 living at Felpham; exhibitor at R.A. till 1809; engraved, printed and published his own inventions, living and working in great poverty; died in London.

1110 The Spiritual Form of Pitt guiding Behemoth

"He is that Angel who, pleased to perform the Almighty's orders, rides on the whirlwind directing the storms of war. He is commanding the Reaper to reap the Vine of the earth and the Ploughman to plough up the Cities and Towers."—Blake's Descriptive Catalogue. Signed: *W. Blake* 1808.

Tempera on canvas, 29½ in. *h.* by 24½ in. *w.* (0·75 × 0·62).

A companion picture is "Nelson guiding Leviathan." There was a third "Spiritual Form," that of Napoleon. For the technique *v.* Blake's "Descriptive Catalogue" of his exhibition in 1809 (Gilchrist II, 139).

Purchased from the Executors of Samuel Palmer, 1882.

1164 The Procession from Calvary

The body of our Lord, rigid in death, and stretched upon a bier, is borne on the shoulders of four disciples, while a fifth (Joseph of Arimathea ?) walks by the side leaning on a staff. The Virgin, whose hands are clasped in prayer, follows the bier. Behind her are two of the Holy Women. All the figures wear long straight robes reaching to the ground. On the Virgin's head is a white linen veil, which descends to her feet. Background of trees and buildings, with Mount Calvary. Blue sky streaked with horizontal clouds. Signed: W.B. inv.

Tempera on paper fixed to cardboard. 10¾ in. *h.* by 15 in. *w.* (0·27 × 0·38).

Probably about 1803. From Butts Coll. (Gilchrist II, p. 240, No. 182). Presented by F. T. Palgrave, 1884.

BOCCACCINO (Boccaccio) 1467—1525 ?

Cremonese School; born at Ferrara; in Genoa, 1493; influenced by Bellini, Cima and Giorgione. Died in Cremona.

806 The Procession to Calvary

Horsemen left and right, in a rocky landscape; lake in distance; the two thieves, right, in advance; in the centre, Christ in grey, bearing His cross, preceded by S. John, in crimson; the Virgin, in dark blue, fainting, attended by the two Maries and Salome.

Wood, 52 in. *h.* by 51½ in. *w.* (1·32 × 1·30).

Formerly in S. Domenico dei Frati Osservanti, Cremona, and seen there in 1537 (Morelli, *Notizia, etc.*, 1800). In the Picenardi Collection, Torre de' Malamberti, near Cremona; sold by the Marquis Araldi Erizzo to Baslini, Milan, 1868. Purchased from G. Baslini, Milan, 1870.

See also PREVITALI, 3111.

BOEL (Peter) 1622—1674

Antwerp School; born at Antwerp, the son of the engraver, Jan Boel; probably studied under Snyders and C. de Wael; worked in Italy, Antwerp and Paris. Died in Paris.

1903 Landscape with Dogs and Game

A dog under a bank guarding a heap of dead game. An owl on a red perch in the upper left-hand corner.

Canvas, 39¾ in. *h.* by 52¼ in. *w.* (1·0 × 1·32).

Presented, as by J. Fyt, by Sir Edwin Durning Lawrence, Bart., 1902.

BOL (Ferdinand) 1616—1680

Amsterdam School; born at Dort, entered the school of Rembrandt before 1640 at Amsterdam, where he acquired the rights of citizenship in 1652; died at Amsterdam.

679 An Astronomer (?)

Seated half length before a table, left, on which are an open book and two globes: Signed: F. Bol fecit 1652.

Canvas, 49½ in. *h.* by 52½ in. *w.* (1·25 × 1·33).

Presented by Miss E. A. Benett, 1862.

BOLTRAFFIO (Giovanni Antonio) 1467—1516

Milanese School. Boltraffio, or Beltraffio; born at Milan; influenced by Leonardo da Vinci; died at Milan.

728 Madonna and Child

The Child, lying in His mother's lap, a deep green sash round His waist, turns away from her breast; she wears ruby-red bodice, sage green mantle, and prussian blue skirt; in the background a sage green curtain; sky and landscape, left and right.

Wood, 36 in. *h.* by 24 in. *w.* (0·91 × 0·61).

In the Northwick Sale, August 3, 1859 (576), as by Verrocchio. Purchased from the Davenport-Bromley Sale (159), June 12, 1863.

2496 Madonna and Child

The Virgin, in red bodice, and blue mantle lined with moss-green, a book in her hand, giving a sprig of columbine to the Child seated on

a ledge in front. A landscape distance, left and right, seen through window openings.

Wood, 20 in. *h.* by 14¾ in. *w.* (0·50 × 0·37).

A repetition was in Crespi Coll., Milan (1914). In Lord Shrewsbury's Sale, July 8, 1857 (264), as Cesare da Sesto; bt. Nieuwenhuys; exhib. R.A., 1902 (27). Salting Bequest, 1910.

2673 Narcissus

Narcissus, profile right, wearing a wreath of myrtle, contemplates his reflection in the water of a stone basin. Landscape background with rocks.

Wood, 9 in. *h.* by 10 in. *w.* (0·22 × 0·25).

A replica is in the Uffizi. Probably in Walsh Porter Sale, April 27, 1810 (1), as Bellini, from Aldobrandini Coll. Exhib. R.A., 1870 (113), as by Luini, lent Lady Taunton; B.F.A.C., 1899 (47A), lent Sir A. Ellis, and 1908 (17); Salting Bequest, 1910.

3916 Portrait of a Man

Bust length, profile left, clean shaven, dark brown hair. Wears black cap, dark grey slashed tunic, trimmed black, over white shirt. Right hand on breast. Background dark blue-green.

Oil on oak panel, 22½ in. *h.* by 17 in. *w.* (0·57 × 0·43).

Possibly a portrait of Girolamo Casio of Bologna. Colls. Frizzoni (Bellagio): Boxall: Lady Eastlake (Christie's 1894, No. 60): Mond, 1894. Exhib. New Gallery 1897–8: Burl. Fine Arts Club, 1899. Mond Bequest, 1924.

School of BOLTRAFFIO

2089 Madonna and Child

A three-quarters length of the Madonna in a dark red gown and blue mantle, a white flower in her left hand, supporting with her right the Child, Who holds up His right hand.

Fresco, arched, 28½ in. *h.* by 17¾ in. *w.* (0·72 × 0·45).

Exhib. R.A., 1885 (222), lent by W. Graham as Milanese School; in his Sale (365), April 9, 1886, bt. by J. Samuel; John Samuel Collection, bequeathed by the Misses Cohen, 1906.

BONFIGLI (Benedetto) 1420?—1496

Umbrian School; born at Perugia; pupil perhaps of G. Boccati, and influenced by Fra Angelico and Benozzo; before 1453 worked in Rome. In 1454 commissioned to paint frescoes in the Palazzo del Consiglio in Perugia; died in Perugia. A banner painted by him is in the Victoria and Albert Museum.

1843 Adoration of the Magi

The eldest Magus kneels before the Virgin, seated with the Child, before the manger. The others stand behind him carrying gold vessels. S. Joseph is seated on the left. On the right the crucified Saviour, with background of dome-shaped hills.

Wood, 14⅛ in. *h.* by 19¼ in. *w.* (0·36 × 0·48).

Purchased from E. Volpi, Florence, 1901.

BONIFAZIO DI PITATI 1487—1553

Venetian School. Bonifazio di Pitati or Bonifazio Veronese; born at Verona; pupil and assistant of Palma Vecchio at Venice, where he established a large workshop, and died.

1160 Adoration of the Magi

On the left the Virgin, in a mantle of strong blue, sits on a threshold, the Child on her knees. Beside her sits S. Joseph, in the same blue and warm yellow, holding a gilt orb or vessel received from one of the Magi, who kneels, centre. Near him, another of the Magi, also kneeling, presents his gift, attended by a page. Other figures and two horses behind. Dress colours blue, pale rose, vermilion, white, yellow, grey, blue and sage-green, flesh brown-red.

Wood, 12 in. *h.* by 32 in. *w.* (0·30 × 0·81).

By the same hand as the Adoration of the Shepherds, in the Allendale Collection. An early work formerly ascribed to Giorgione.

At Leigh Court, 1822 (23), as by Giov. Bellini; exhib. R.A., 1870 (63) (32 in. by 12 in.); purchased as by Bellini (5), Leigh Court Sale, June 28, 1884.

1202 Madonna and Child with Saints

The Virgin sits with the Child on her knee. Right, S. Catherine; the youthful S. John stoops to kiss the Child's foot. Left, S. James reading, behind him S. Jerome. In the background, a mountainous landscape.

Wood, 28¾ in. *h.* by 45¼ in. *w.* (0·73 × 1·14).

From the Casa Terzi, Bergamo; purchased from the Andreossi Collection, Milan, Walker Fund, 1886.

2145 A Huntsman

Standing, full length, facing front, about to descend some grey stone steps. Wears short scarlet jacket over loose white shirt, and has his legs bare. In his left hand an arrow or dart; over his right shoulder a stick, from which hangs a hare. Background, left, a wood with a man and dog pursuing a hare; right, distant landscape. Blue sky with white clouds.

Oil on canvas, 46 in. *h.* by 25½ in. *w.* (1·17 × 0·65).

In the Casa Savorgnan. Purchased as Giorgione from Galvagna Coll., Venice, 1855.

2495 Madonna and Child (La Vierge aux Lauriers)

The Virgin seated, three-quarters length, her head three-quarters left; the Child on a cushion on her lap. A laurel bush and a distant landscape form the background.

Canvas transferred from panel in three pieces, 35¼ in. *h.* by 27¾ in. *w.* (0·89 × 0·70).

From the Leuchtenberg Gallery, ascribed to Giorgione; lent to the Gallery, 1903, by G. Salting; Salting Bequest, as Cariani, 1910.

3106 Dives and Lazarus

Study for the "Ricco Epulone" in the Venice Academy. Under a colonnade, to left, Dives sits at table between two ladies; a third lady

plays the lute, and a man the 'cello, from music held by a negro page. A man looks over the lute-player's shoulder. Other figures behind with hawks and a horse. On a terrace, right, kneels Lazarus.

Wood, 18½ in. *h.* by 33⅜ in. *w.* (0·47 × 0·85).

Bought from Vason, Venice, 1868. Inscribed on back of panel before it was cut, " Di mano di Bonifatio. Originale et modello del quadro delle Nozze del Ricco Epulone. . . . ". Layard Bequest 1916.

3536 Madonna and Child with SS. Elizabeth, John and Catherine

Centre, Virgin in rose gown and green-blue cloak, with the Child seated naked in her lap. Right, S. Elizabeth, in grey robe, red cloak and white hood, with S. John in sheepskin on her knee. Left, S. Catherine in dark olive-green gown and orange vermilion cloak, her hair red-gold, with an open book and fragments of her wheel. Background of dark brown-green trees with a glimpse of blue-green hills, and sea, grey buildings, and warm broken sky. Flesh warm gold.

Canvas, 28 in. *h.* by 46 in. *w.* (0·71 × 1·17).

From Manfrini and Alexander Barker Colls. Earl of Dudley Sale (Christie's, 1892, No. 72, as Palma Vecchio); Wickham Flower Sale (Christie's, 1904, No. 54, as Palma). Exhib. Leeds, 1868 (2916, as Palma, lent Dudley); R.A., 1871 (335, as Palma, lent Dudley). Has in recent years been confused with No. 73 in the Dudley Sale, which went to the Wantage Coll. Our picture presented by A. A. de Pass, 1920.

School of BONIFAZIO

3109 January–June

(1) A man sleeping by a stove; (2) a youth asleep on a rampart; (3) pig-killing; (4) falconry; (5) cutting the corn; (6) ploughing.

3110 July–December

(7) Threshing; (8) squeezing grapes; (9) coopering wine casks; (10) pointing vine poles; (11) vine trellis making; (12) vine dressing.

Canvas, on wood. Twelve panels in two frames, each panel 5¼ in. *h.* by 4 in. *w.* (0·13 × 0·10).

Bought by Layard from Marini. Layard Bequest 1916.

BONINGTON (Richard Parkes) 1802—1828

British School; born at Arnold, near Nottingham, son of a landscape and portrait painter; went to Paris about 1817, where he copied in the Louvre and became a student of the Ecole des Beaux-Arts; visited Italy about 1822 and worked in Venice; died in London.

374 The Column of St. Mark, Venice

Hard blue sky with low grey clouds at horizon. Two columns and buildings in strong hot sunlight. Groups of figures in scarlet, crimson, blue, brown and white. Signed: *R. P. Bonington.*

Canvas, 17½ in. *h.* by 14½ in. *w.* (0·44 × 0·36).

Exhib. Brit. Inst., 1828. Vernon Gift, 1847.

2664 Scene in Normandy

Two women talking to a boy on a sandy road between a pool and a railing. Further away, a man beside a cart. A village and low hills beyond.

Canvas, $12\frac{3}{4}$ in. *h.* by $17\frac{3}{4}$ in. *w.* (0·32 × 0·45).

From Staats Forbes Coll.; Salting Bequest, 1910.

4254 A Mountain Landscape

Between two rocky masses in the foreground, beyond a stretch of sandy ground, a small lake lies at the foot of a mountain range. Above, in the blue sky, light white clouds. With the cool grey of the mountains, and the blue-grey of their shadows, are contrasted the warm greys and browns of the foreground, and touches of blue, red and yellow, on two women and a man in the foreground.

Oil, on paper, mounted on panel, $10\frac{1}{2}$ in. *h.* by $13\frac{1}{2}$ in. *w.* (0·27 × 0·34).

Presented by Lord Ivor Churchill, 1927.

4377 On the French Coast

A flat, sandy sea-shore, looking towards the setting sun, which fills the sky with yellow light. On the left a man with a cart and horses, and a woman in a scarlet shawl, with a donkey carrying panniers, walk towards a group of vessels in the right distance. Right foreground, a piece of wreckage, by the side of a pool reflecting the blue sky, of which a patch is seen in the upper left-hand corner.

Oil, on canvas, relined, 15 in. *h.* by 21 in. *w.* (0·38 × 0·53).

Apparently in a private coll. at Cheltenham. Coll. Frank Lloyd. Presented in memory of him by his daughter, Mrs. Garwood, 1927.

BONO DA FERRARA Working 1450—after 1461.

Paduan School; said to have studied with Mantegna in the school of Squarcione at Padua; certainly pupil of Pisanello; was at Casaglia and Belfiore, *c.* 1450–52. Then in Padua with Mantegna; again in Siena, 1461.

771 S. Jerome in the Desert

Seated on the right, people left, his lion at his feet; a church in the background; a rocky landscape, sunset. Inscribed: BONUS FERARIENSIS PISANI DISIPULUS.

Wood, in tempera, 20 in. *h.* by 15 in. *w.* (0·50 × 0·38).

Has been ascribed to Pisanello. In Costabili Gallery, Ferrara, 1838 (34); purchased from the Eastlake Collection, 1867.

BONSIGNORI (Francesco) 1453?—1519

Venetian School; born at Verona, studied under the Vivarini in Venice; about 1489 he came under the influence of Mantegna at Mantua, where he settled; died at Caldiero, near Verona.

736 A Venetian Senator

The head of an elderly man in a red dress and black stole, three-quarters left. Signed on a cartellino: *Franciscus Bonsignorius Veronensis, P.* 1487.

Wood, in tempera, 16¼ in. *h.* by 11¾ in. *w.* (0·41 × 0·29).

The drawing for this is in the Albertina. From Capello Gallery, Venice; purchased from Dr. Bernasconi, Verona, 1864.

3091 Madonna and Child, with four Saints

Bust lengths, behind a parapet. The Mother, centre, clasping the swaddled Child, her cheek laid on His face; deep blue-green hood and mantle, rose sleeves, and an orange cushion. Left, S. Anthony, three-quarters right, and (possibly) S. Dominic. Right, S. Catherine, almost profile left, and S. John, in a white tunic and mantle, full face.

Canvas, 19 in. *h.* by 42 in. *w.* (0·48 × 1·06).

Bought by Layard from Baslini, Milan, *c.* 1865. Layard Bequest, 1916.

BONVICINO *See* MORETTO

BONVIN (François) 1817—1887

French School; born in Paris; worked in the Drawing School of the Rue de l'Ecole de Médecine under Lecoq de Boisbaudran. For thirty years an exhibitor at the Salon; in 1870 received the Order of the Legion of Honour.

1448 The Village Green, Verberie

A broad level pasturage on which cows are grazing. In the background a hedge divides the enclosure from distant woodland and scattered buildings. Signed: *F. Bonvin, Verberie,* 1869.

Canvas, 17½ in. *h.* by 21¼ in. *w.* (0·44 × 0·54).

Presented by Mrs. E. Edwards, 1895.

BORCH *See* TERBORCH

BORDONE (Paris) 1500—1570

Venetian School; born at Treviso; pupil of Titian. Said to have lived some time at the French Court; died at Venice.

637 Daphnis and Chloe

Chloe in black dress, deep crimson wrap and white shift; her right knee, her shoulder and her breasts bare; red gold hair. Her skin rose ivory; his warmer; dark background of trees against deep blue sky. Cupid crowns Chloe.

Canvas, 53½ in. *h.* by 47 in. *w.* (1·35 × 1·19).

Purchased from E. Beaucousin, Paris, 1860.

674 A Lady of the Brignole Family, Genoa

Full face, half-length, in a crimson dress cut low with long sleeves. Signed: AETATIS SUAE ANN XVIIII. PARIS BO.

Canvas, 41½ in. *h.* by 33 in. *w.* (1·05 × 0·83).

Purchased from the Duca di Cardinale, Naples, 1861.

1845 Salvator Mundi

Christ in a red tunic with a blue mantle points upwards with His right hand; in His left a scroll inscribed "Ecce sum lux mundi." Signed: *Par . . is bordoni.*

Canvas, 35 in. *h.* by 28½ in. *w.* (0·88 × 0·72).

Presented by Mrs. Mary A. Wood, 1901.

3122 Christ anointing a Doge in Prison

Christ, in a light gold-rose robe and dark blue mantle, centre, profile right, bending towards the Doge, who kneels, right, in brown-rose with ermine collar, by a pair of stocks; his cap on the ground. Left, two angels bearing towels and a ewer. A figure in right background.

Canvas, 24⅛ in. *h.* by 26⅞ in. *w.* (0·61 × 0·68).

Apparently owned by the Gradenigo family in San Daniele in 1648 (Ridolfi). Bought by Layard from Marcato. Layard Bequest, 1916.

See also School of TITIAN, 224

School of BORDONE

2097 Lady with Carnations

Three-quarters length, three-quarters left; auburn hair and pearls round her forehead; dark red gown and white chemise; a carnation near her left shoulder; another in her left hand.

Canvas, 36½ in. *h.* by 29 in. *w.* (0·92 × 0·73).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

BORGOGNONE (Ambrogio) 1455 ?—1523

Milanese School; Ambrogio da Fossano, called Borgognone; born at Milan; influenced by Foppa; his pictures bear dates from 1490 to 1522; worked at Milan and Pavia.

298 The Marriage of the two SS. Catherine

Centre, the Virgin enthroned, in blue over red. On her knee stands the Child, in yellow. He places a ring on the finger of S. Catherine of Alexandria, who stands in a vermilion mantle, left; and offers a ring to S. Catherine of Siena, in the habit of a Dominican Tertiary, who is presented to Him by the Virgin.

Tempera, on wood, 79 in. *h.* by 51 in. *w.* (2·00 × 1·29), arched top.

From the chapel of Rebecchino, near Pavia. Purchased from C. Taddeo, 1857.

1077 Madonna and Child: **1077A** The Agony in the Garden; **1077B** Christ with His Cross

In the central panel the Virgin and Child enthroned. Two angels standing on the arms of the throne, play on lutes. In the left panel the Agony in the Garden. In the right, dated 1501, Christ bearing His cross.

Wood, in tempera, first panel, 36½ in. *h.* by 22¾ in. *w.* (0·92 × 0·57); the other two panels, 39½ in. *h.* by 18 in. *w.* (1·00 × 0·45).

The three panels did not originally form a triptych. The first panel is of a different period from the other two. From the Melzi d'Eril and Scotti Collections, Milan. Purchased from G. Baslini, Milan, 1879.

1410 Madonna and Child

The Virgin stands, half length, behind a parapet, supporting the Child, Who is dressed in a short yellow tunic. They hold a rosary of red beads. On the coping an open Service-book. In the background a chocolate-coloured curtain; Carthusian friars on the right, and the façade of the Certosa of Pavia.

Wood, 21¾ in. *h.* by 14 in. *w.* (0·55 × 0·35).

From the Ottolini Collection, Milan; purchased at Lady Eastlake's Sale (64), June 2, 1894.

BORSSOM (Anthonie van) c. 1630—1677

Dutch School; born, worked and died at Amsterdam; Rembrandt, A. Cuyp, van der Neer and Paul Potter have been cited as influences in his work.

3314 Garden Scene with Waterfowl

On the right from a summer house with red shutter an old woman throws food to waterfowl. The pond is shaded by trees and stretches across the picture to an arched garden door. Grey blue sky with white clouds. Signed: *A. Borssom f.*

Canvas, 13¼ in. *h.* by 17¾ in. *w.* (0·33 × 0·45).

From Sir Edmund Lechmere's Sale, March 27, 1918 (6). Presented by J. P. Heseltine, 1918.

BOSCH (Pieter van den), 1613—after 1660

Amsterdam School; born at Amsterdam. His works have often been ascribed to Dou, Maes and Slingelandt.

2551 Woman Scouring Pans

A woman in a kitchen, cleaning a saucepan; other cooking utensils on the floor.

Wood, 7½ in. *h.* by 10 in. *w.* (0·19 × 0·25).

Once ascribed to Brekelenkam. From Donaldson Coll.; in Salting Coll., 1883, as by Slingelandt; Salting Bequest, 1910.

BOTH (Jan) 1610?—1652

Utrecht School; probably born at Utrecht; son of Dirck Both and younger brother of Andries. He worked under A. Bloemart and visited Italy and France. He was in Utrecht in 1649 and died there.

71 Landscape; Morning

A rocky bank, fringed with trees, and skirted by a road, along which peasants are passing with mules. In the middle distance a lake or river, with mountains beyond.

Canvas, 45 in. *h.* by 63 in. *w.* (1·14 × 1·60).

Sm. 69. Presented by Sir George Beaumont, 1826.

209 Landscape, with the Judgment of Paris

A rocky landscape with trees; the figures by Poelenburgh. Signed: J. Both.

Canvas, 39 in. *h.* by 51½ in. *w.* (0·99 × 1·30).

Sm. 7. In Randon de Boisset Coll., 1777; Lord Gwydyr Sale, 1829, bt. by Alex. Baring; exhib. B.I., 1829 (6), lent by Alex. Baring; sold by Smith to R. Simmons before 1835; bequeathed by Richard Simmons, 1846.

956 Rocky Landscape, with Muleteers

Landscape with goatherds and muleteers; a cascade to the right, at which a man is drinking. Signed: J. Both (JB in monogram).

Canvas, 39½ in. *h.* by 49 in. *w.* (1·00 × 1·24).

Wynn Ellis Coll., 1853. Exhib. B.I., 1863 (33); Wynn Ellis Bequest, 1875.

957 Landscape, Cattle and Figures

A cow with goats and goatherds, a pool of water on the right. Signed: Both.

Oak, 22½ in. *h.* by 27 in. *w.* (0·57 × 0·68).

Wynn Ellis Bequest, 1875.

958 Outside the Walls of Rome (?)

A group of peasants beside the Tiber. Signed: Both fe.

Oak, 16½ in. *h.* by 21½ in. *w.* (0·41 × 0·54).

From Brentano Collection; exhib. B.I., 1864 (90), lent by Wynn Ellis; Wynn Ellis Bequest, 1875.

959 River Scene: Mules on the Road

Centre left, two loaded mules and a man advance up a sandy path leading from a distant river. Down a smaller path leading in from the right a man drives two cows. Trees fringe the paths; in the distance mountains; in the sky, sunset glow. Signed: Both.

Oil on copper, 15½ in. *h.* by 22½ in. *w.* (0·39 × 0·57).

Wynn Ellis Bequest, 1875.

1917 Italian Landscape

Trees with distant mountains and a lake. Two men by the roadside with goats; cliffs on either side; a golden haze.

Canvas, 47¼ in. *h.* by 63 in. *w.* (1·19 × 1·34).

Bequeathed by Lord Cheylesmore, 1902.

BOTTICELLI (Alessandro) 1444—1510

Florentine School. Sandro Filipepi, called Botticelli; born at Florence; pupil of Filippo Lippi, working with him at Prato. Also influenced by Pollaiuolo. In Florence, 1472–3; Pisa, 1474; Florence, 1476–81; Rome, 1481; Florence, 1482. Died in Florence.

275 Madonna and Child

The Virgin stands full face, in blue over red and gold brocade, suckling the Child. Left, the boy S. John in a pelt; right, an angel clasping a white drapery. Grey haloes.

Wood, in tempera, tondo, 33 in. in diameter (0·83).

From an inscription "M. Giuliano da San Ghallo" on the back, may have been in the possession of Giuliano da San Gallo, the architect. In the Bianconi family, Milan and Bologna, since the 18th century; purchased in Bologna, 1855. Largely studio work.

592 Adoration of the Magi

The Holy Family before a ruined building right, the Magi prostrating themselves before the Child; on the left, a retinue of followers. A rocky background.

Wood, in tempera, 20 in. *h.* by 55 in. *w.* (0·50 × 1·39).

A very early work in the manner of Filippo Lippi. Formerly catalogued as Filippino Lippi. Orlandini Collection, Florence, as by Lippo Lippi; purchased from the Lombardi-Baldi Collection, Florence, 1857.

626 A Young Man

Bust, full face, reddish-brown hair; red cap, and brown tunic edged with fur and tied at the throat by a lace.

Wood, in tempera, 14 in. *h.* by 11 in. *w.* (0·35 × 0·27).

From Northwick Collection, Thirlestane; exhib. Manchester, 1857 (51), as "Portrait of Masaccio by Himself." Purchased Northwick Sale (1127), August 11, 1859.

915 Mars and Venus

Venus, in white and gold, reclines left, her right arm on a crimson cushion; Mars asleep, right, almost naked, his head resting on a branch that contains a hornet's nest; four little fauns play with his armour, one blowing a shell; background of myrtle trees, with landscape distance.

Wood, in tempera, 27½ in. *h.* by 68 in. *w.* (0·69 × 1·72).

Bought by Alex. Barker in Florence; exhib. B.F.A.C., 1871 (60); purchased, A. Barker Sale (88), June 6, 1874.

1033 Adoration of the Magi

The Virgin sitting in the centre before a half-ruined temple, the Child on her knee, and S. Joseph behind, the Magi and attendants around her; further back, the manger, beneath a penthouse; a peacock on a broken pilaster, right. Foreground, more attendants with horses and other animals. On the right, mounted heralds blowing trumpets. Landscape background; hills left, a city right. Over 70 figures.

Wood, tondo, 51½ in. (1·30) in diameter.

Early work. Probably painted for Antonio Pucci. Exhib. Leeds, 1868 (32), as by Botticelli, lent by Fuller Maitland; in his sale ascribed to Filippino Lippi; thence purchased and catalogued as by Filippino Lippi or Botticelli, 1878.

1034 The Nativity

Centre, a penthouse, against an arch of rock; beneath it, the Virgin kneels, in rose and gold gown with cobalt-blue hooded cloak, lined bronze-green and gold, with the Child, and S. Joseph: outside

it, to left, three men in grey and yellow, sage-green, pale rose and yellow, with an angel; to right, two shepherds in grey, brick-red and slate blue, with an angel; on its thatched roof three angels. In the foreground, three men, in black, grey, and deep crimson, embrace three angels; three devils hiding behind. Background of trees. Sky of pale graded blue; a golden firmament. In the sky, a choir of twelve angels, holding olive branches, whence scrolls and crowns depend. The angels in white, bronze-green and gold, sage-green and pale rose. All the men and angels hold or are crowned with olive boughs. Above, on a grey ground, an inscription in base Greek, probably referring to a prophecy of Savonarola: "This picture, at the end of the year 1500, in the troubles of Italy, I, Alessandro, painted in the half-time after the time, at the time of the fulfilment of the 11th of S. John, in the second war of the Apocalypse, in the loosing of the devil for three and a half years: then he shall be chained according to the 12th, and we shall see him trodden down as in this picture."

Canvas, 42½ in. *h.* by 29½ in. *w.* (1·07 × 0·74).

From Villa Aldobrandini; Ottley Sale, May 25, 1811 (32) and March 4, 1837 (75); bought by Brown (£25 4*s.*); in 1854 in the Fuller Maitland Collection; exhib. Manchester, 1857 (78), R.A., 1871 (278); purchased, Fuller Maitland Sale, 1878.

3101 Portrait of a Youth

Head, three-quarters right, shoulders slightly to left, within an arched window, the right hand on the sill. Orange curtains meet above the head; windows left and right. The left hand holds the brown collar of a black cloak; a coat lined with red shows beneath, over a dark green doublet.

Wood, 20¼ in. *h.* by 13¾ in. *w.* (0·51 × 0·34).

A late work. On back "Alberto duro." Bought from Arrigoni, of Bergamo, 1865; repaired by Molteni. Attributed by Morelli to Raffaellino del Garbo and later to Filippino Lippi. Exhib. Leeds, 1868 (38) as "Lorenzo di Medici." Layard Bequest, 1916.

3918 Scenes from the Life of S. Zenobius

From left to right (1) Zenobius in the presence of a group of matrons, rejects his bride and walks away; (2) Zenobius, kneeling, surrounded by acolytes, is baptised by Theodosius, Bishop of Florence; (3) Baptism of the family of Zenobius; (4) the Pope, enthroned, surrounded by cardinals and bishops, consecrates Zenobius bishop of Florence. Predominant colours in the costumes are crimson, blue, yellow and scarlet. The acolytes wear white surplices. Background, left, a street with grey stone and reddish stucco buildings, distant hills; right, an open colonnade of grey stone with red brown pillars and pilasters, in Renaissance style.

See note on **3919.** Tempera on wood, 26 in. *h.* by 58¾ in. *w.* (0·66 × 1·49).

3919 The Miracles of S. Zenobius

Left to right: (1) S. Zenobius, right, surrounded by his acolytes, expels demons from two men, who have ill-treated their mother, standing left of the Saint; (2) S. Zenobius, at the entreaty of a lady from Gaul, revives her dead son. Left and right, acolytes; beyond, right, two citizens hurrying forward: (3) S. Zenobius restores sight to

a blind beggar. Right, acolytes and a citizen. Throughout, S. Zenobius wears mitre, crimson pluvial and white dalmatic : the acolytes, white surplices : in other figures, green, blue, scarlet, yellow and purple predominate. Background, left, grey stone loggia and distant landscape : centre, dark grey stone palace ; right, reddish stucco archway, opening into a street.

Tempera on wood, 25 in. *h.* by 55 in. *w.* (0·635 × 1·40).

S. Zenobius, Bishop and Patron Saint of Florence, fl. 5th cent., translated 1439. Two panels of a series, the others at Dresden and in the Metropolitan Museum, New York, perhaps designed to decorate furniture or a room. In a private coll. in Rome. Mond Coll., 1891. Exhib. R.A., 1894, Mond Bequest, 1924.

School of BOTTICELLI

226 Madonna and Child with S. John and Angels

The Virgin is seated in a garden holding the Child on her knees S. John the Baptist kneeling by her ; two angels crowning her.

Wood, in tempera, tondo, 44½ in. (1·12) in diameter.

Formerly in possession of the Polli family. Purchased from J. H. Brown, 1855.

782 Madonna and Child

The Virgin seated, three-quarters left, holding the Child, Who looks up at her ; a window, left ; twin trees in mid-distance, against the sky.

Wood, in tempera, 33 in. *h.* by 25½ in. *w.* (0·83 × 0·64).

A version, with a different landscape, in the Liechtenstein Coll. From Galli Tassi Collection, Florence ; purchased from G. Baslini, 1867.

1124 Adoration of the Magi

Centre, before a ruin, the Virgin is seated, holding the Child on her knees. Behind her, left, S. Joseph leans upon his staff. Before them, at wide intervals apart, kneel three of the Magi. In the distance a mountainous landscape.

Wood, 22 in. *h.* by 33 in. *w.* (0·55 × 0·83).

In the group formerly ascribed to " Amico di Sandro." From Beckford Coll. (Probably sold privately or in the 1789 or 1802 sales, as apparently not in the 1823 sale.) Exhib. R.A., 1873 (193), lent by Duke of Hamilton. Purchased, Hamilton Sale (397), June 24, 1882.

1412 Virgin and Child with S. John Baptist

The Virgin, three-quarter length, slightly left, in a blue mantle over crimson robe and white veil, stands behind a marble parapet, holding in her arms the Child, Who plays with a pomegranate. Left, the infant S. John stands, looking up. On the parapet, left, an open illuminated manuscript in scarlet binding ; right, a pot of white flowers. Background, landscape with hills, trees and buildings.

Tempera (?) on panel, 23¼ in. *h.* by 17 in. *w.* (0·59 × 0·43).

In the group formerly ascribed to " Amico di Sandro." Private Coll., Florence ; Eastlake Coll. (Sale, Christie's, June 2, 1894, No. 65, as Botticelli, bt. Agnew). Purchased 1894.

2082 A Florentine Lady; on the reverse, An Angel

A profile portrait. Reverse: a winged angel standing on a hill, with a dark wood in the background; in the left hand, an armillary sphere.

Wood, 23¼ in. *h.* by 15⅝ in. *w.* (0·59 × 0·40).

The portrait is a reduced version of one in the Noak Coll., Berlin. Our picture exhib. Leeds, 1868 (9A), as the "Painter's Wife," lent by A. Barker. A. Barker Sale, June 6, 1874 (90), bt. by John Samuel. In John Samuel Collection, bequeathed by the Misses Cohen, 1906.

2497 Madonna and Child with S. John

The Virgin kneels over the Child Who lies on the ground, His head on a cushion. The child S. John Baptist holds a cross with a scroll inscribed "Ecce Agnus Dei." Landscape background.

Wood, tondo, 37 in. (0·93) in diameter.

From Patrizi Collection. There was a picture of same title in Bell Sale, June 25, 1881 (730), 36½ in. in diam. In Salting Collection, *c.* 1875; Salting Bequest, 1910.

2906 Madonna and Child with a Pomegranate

The Virgin stands half length, full face; blue mantle and deep rose tunic, a pale lilac scarf over her white coif. She holds the Child Who stands on a parapet, right, wearing a thin shirt; His left hand presses a pomegranate to His mother's waist. He lets drop some of the seeds from His raised right hand; an open window in the left background. A doorway in perspective in the right background.

Wood, 26 in. *h.* by 21 in. *w.* (0·66 × 0·53).

Lady Lindsay Bequest, 1912.

3082 Madonna and Child

Mary stands full face, three-quarters length in a rose dress and moss-green mantle. The Child stands naked on a parapet, right. Dark background, brown curtains in top corners.

Wood, 11½ in. *h.* by 7¾ in. *w.* (0·29 × 0·19).

On back "S. Bartholomeo. L. anno MCCCCXIII." Given to Layard by J. Milner Kellog. Layard Bequest, 1916.

BOTTICINI (Francesco) 1446—1497

Florentine School. Neri di Bicci's pupil, about 1458. Later influenced by C. Rosselli. In 1471 he entered Botticelli's studio; about 1475 he probably became Verrocchio's assistant. He worked at Empoli, 1484.

227 S. Jerome in the Desert

S. Jerome, kneeling before a crucifix, in a separate frame, with SS. Damasus (Pope, 1048), Eusebius, Paola, and Eustochium, and portraits of Girolamo Rucellai and his son. In the sky, angel musicians. The predella contains scenes from the life of S. Jerome.

Wood, in tempera; the principal picture 60 in. *h.* by 68 in. *w.* (1·52 × 1·72); the predella 6½ in. *h.* by 76 in. *w.* (0·16 × 1·93). Original frame.

Formerly in the Rucellai Chapel, in the church of the Eremiti di San Girolamo, Fiesole. Purchased from Count Ricasoli as by Cosimo Rosselli, 1855.

1126 The Assumption of the Virgin

Above, a dome-shaped opening in the sky, disclosing three zones of figures; in the highest, Christ seated and the Virgin kneeling, between cherubim and seraphim, among which are SS. Peter, John the Baptist and Mary Magdalene; in the next, Angels with staves, and various Patriarchs, Prophets, Apostles, Saints and Martyrs, among whom are Moses, David, SS. Philip, Bartholomew, Stephen, Lawrence, Catherine of Alexandria, Jerome, Francis, and Dominic; in the lowest, Angels with viols, and more Saints. Below, centre, the tomb of the Virgin, with Apostles round it; the donor, M. Palmieri, kneels left, his wife right. Landscape background, showing the Mugnone and Florence left, the Apennines right.

Canvas, transferred from wood, 89 in. *h.* by 147½ in. *w.* (2·25 × 3·75).

Mentioned by Vasari as by Botticelli. Painted *c.* 1472 for M. Palmieri for his chapel in S. Pietro Maggiore, Florence. Removed to the Villa Palmieri, near Florence. In the same family till the 19th century; in Hamilton Coll., *c.* 1854; exhib. R.A., 1873 (191); purchased as Botticelli from Hamilton Coll. (417), June 24, 1882.

BOUCHER (François) 1703—1770

French School; born at Paris and studied under F. Le Moine. He went to Rome, 1727, returning to Paris, 1731. In 1755 he was Director of the Gobelins; died at Paris. Well represented in the Wallace Collection.

1090 Pan and Syrinx

Syrinx reclines with a nymph whose back is turned, her right arm resting on a vase; on the left, Pan, half concealed by reeds. Above, two amorini. Signed: *F. Boucher*, 1759.

Wood, 12½ in. *h.* by 16 in. *w.* (0·31 × 0·40).

Possibly King Sale, 1871. Presented by Mrs. Robert Hollond, 1880.

4080 Le Billet-Doux

Centre, right, a young woman in a pink and white dress sits holding a letter, which another young woman in blue, kneeling at her feet, prepares to tie on to a dove. Left, a shepherd boy in red and tawny yellow, with sheep and a dog; right foreground, a sheep and a basket of flowers. Background, right, architectural fragments and trees; left, distant landscape of trees and fields. Signed: *Boucher*, 1754.

Oil on canvas, relined, 37¾ in. *h.* by 50 in. *w.* (0·96 × 1·27).

Bequeathed by Mrs. Edith Cragg as John Webb Bequest, 1925.

BOUDIN (Eugène) 1824—1898

French School; born at Honfleur; worked at Le Havre, Bordeaux and Deauville.

2078 The Harbour of Trouville

A view from within the harbour looking out to sea between two black piers; a white lighthouse at the end of each. Signed and dated: 88 *E. Boudin*: Inscribed on back in Boudin's writing: *Entre les jetées, Trouville.*

Wood, 12¼ in. *h.* by 15¾ in. *w.* (0·31 × 0·40).

From P. van der Velde Coll.; presented by the National Art-Collections Fund, 1906.

BOURDON (Sébastien) 1616—1671

French School; born at Montpellier; taught by his father, and studied in Paris and Rome; in 1652 he went to Sweden, returned to Paris, 1663; influenced by Nicolas Poussin; painted portraits and landscape; died at Paris.

34 The Return of the Ark from Captivity

A dark rocky landscape, intersected by a river; the ark in the foreground.

Canvas, 41 in. *h.* by 53 in. *w.* (1·04 × 1·34).

In Reynolds' Collection; bequeathed to Sir G. Beaumont; exhib. B.I., 1819 (117); presented by Sir George Beaumont, 1826.

BOUTS (Albrecht) *c.* 1460—1549

Netherlandish School; son of Dirk Bouts; born at Louvain, taught by his father, worked mainly at Louvain.

1083 Christ Crowned with Thorns

Half length, wearing a crimson robe. The hands upraised, showing the wounds. Gold background.

Wood, 17½ in. *h.* by 14¾ in. *w.* (0·44 × 0·37).

In the Aders Collection (*c.* 1830), as by Rogier van der Weyden; Robinson Sale, April 26, 1839 (57), bt. Green as by Rogier. Bequeathed by Mrs. Joseph H. Green, 1880.

BOUTS (Dirk) 1400—1475

Netherlandish School; Dirk or Thierry Bouts; born at Haarlem. He was a follower of the van Eycks; worked in Haarlem, later, under R. van der Weyden; settled in Louvain, *c.* 1448, dying there.

664 The Entombment

In the foreground, the dead body of Christ is lowered into the tomb, the shoulders supported by Joseph of Arimathæa, the feet by another man and one of the Holy Women who kneels in front of the tomb. Behind stands the Virgin, supported by S. John and two other women. In the background a landscape of rocks and swelling hills, with scattered trees and green woodland in the distance.

Tempera on linen, 34 in. *h.* by 28 in. *w.* (0·86 × 0·71).

Purchased in Milan from Guicciardi family, as by Rogier van der Weyden, whose influence it shows, 1860.

774 Virgin and Child with SS. Peter and Paul

On the left kneels S. Peter holding an open book, on which the Virgin has placed her hand; on the right S. Paul, offering a pink to

the Child. Gothic architecture and stained glass windows on one side behind the throne, a landscape on the other.

Wood, 27½ in. *h.* by 20½ in. *w.* (0·69 × 0·52).

Formerly in the Zambeccari Gallery, Bologna. Purchased from the Eastlake Collection, 1867.

943 Portrait of a Man

Nearly full face, with thin brown hair, and beardless. In a dull pink cap and gown, the left hand laid over the right. To the left an open window, with a view of the country. Dated 1462.

Oak, 12½ in. *h.* by 8 in. *w.* (0·31 × 0·20).

In the Aders Collection (*c.* 1830), as by Memling. In Rogers Sale, May 2, 1856 (599), bought by Pearce. Exhib. Leeds, 1868 (524), as "Memling by Himself"; Wynn Ellis Bequest, 1876.

2595 Virgin and Child

The Virgin in a dark blue robe is giving the breast to the Child Who is seated on a brocaded cushion; a red and gold brocade hangs in the background. Through a window, left, the towers of a city.

Wood, 15½ in. *h.* by 11 in. *w.* (0·39 × 0·27).

In the Spitzer Collection, 1893; lent to the Gallery by George Salting since 1895; Salting Bequest, 1910.

BRAMANTINO (*c.* 1475—1536)

Milanese School; working in Milan before 1508, first as a pupil of Bernardino Butinone; later, after the downfall of Lodovico Sforza in 1499, he became a leading figure till he went to Rome, 1508, where he fell under the influence of Bramante from whom he derives his name; returned about 1513 to Milan; was made, 1525, court painter and architect to Franceso Sforza II in recognition of his loyalty.

3073 Adoration of the Kings

The Virgin seated, centre; white turban, grey-rose dress, blue-green mantle lined with moss green. The Child stands on her lap. The Moor King stands left, full front, in vermilion; right, a king in light clear red, profile left, looking front. Four figures, right, the foremost profile left, his left arm encircling a rose-coloured bowl, blue sleeves, light moss-green mantle, chestnut hair. Four figures left, the foremost an old man, bearing a large vase; pale grey-blue mantle, brick-red lining. In front, three stone troughs, a hat and vase. Left background, a ruined Renaissance building, part in sunlight; right, high limestone mountains. Clear enamel tone.

Wood, 23¾ in. *h.* by 22¾ in. *w.* (0·60 × 0·58).

From the Manfrini Collection, where it was given to Mantegna. Exhib. South Kensington, 1869 (37); R.A., 1870 (54). Cleaned by Molteni, Milan. Layard Bequest, 1916.

BRAY (Jan de) 1626?—1697

Haarlem School; born at Haarlem, son of Salomon de Bray; worked at Haarlem, where he died.

1423 Portrait of a Lady

A bust portrait of a middle-aged lady. She wears a black dress, with a large white linen collar over the shoulders, bordered with

a narrow frilling. Her head is covered with a close-fitting black cap which conceals the ears and most of the hair. Signed : BRAY, 1657. OUWT 52 JAAR.

Wood, 26 in. *h.* by 19½ in. *w.* (0·66 × 0·49).

In Pares Sale, as by Ravesteijn, 1891. Presented by A. Fowell Buxton, 1894.

BREENBERGH (Bartholomeus) 1599—before 1659

Dutch School. Born Deventer ; in Rome from *c.* 1620 until after 1627 ; influenced by Bril, Poelenburgh and Elsheimer ; settled and died in Amsterdam.

208 Finding of Moses

On a sandy knoll above the river Pharaoh's daughter stands, right, in lemon yellow and blue, with four women attendants, and speaks to a woman in a broad-brimmed straw hat, who holds Moses in her arms, just taken from the open basket, centre, by which stands a woman in a dull red skirt. Across a rush-fringed streamlet, left, two women with gold and silver vessels stand beside a fountain in the shadow of a group of trees ; further away, right, a bridge over the river crossed by a herd of sheep, a small grey stone pyramid, and a ruined brick building. In the distance, an extensive hilly landscape, with a city. Signed : *B. Breenberg* (B. & B. in monogram) *A°* 1636.

Oil on oak, 16⅜ in. *h.* by 22¼ in. *w.* (0·42 × 0·57).

Bequeathed by Richard Simmons, 1846.

BREKELENKAM (Quiryn Gerritsz. van) *c.* 1620—1668

Leiden School. Born at Zwammerdam, near Leiden ; pupil of Gerard Dou ; in 1648 in the Guild at Leiden.

1329 An Interior, with Figures

Seated to the left by a fire, a man smoking ; opposite him a woman raising a stone flagon from a little table, carrying food and utensils. Signed Q.V.B in monogram, and dated 1653.

Wood, 20 in. *h.* by 27½ in. *w.* (0·50 × 0·69).

Purchased from H. Buttery, Walker Fund, 1891.

2549 The Tailor's Shop

A tailor and two men are seated on tables at work near a window. Near the fireplace sits a woman nursing a baby.

Wood, 16¾ in. *h.* by 19½ in. *w.* (0·42 × 0·49).

Lord Rendlesham Sale, June 20, 1806 (9) ; exhib. B.I., 1832 (127), lent by W. Hastings ; Hastings Sale, March 28, 1840 (54), bought Woodin ; possibly in Higgins Sale, 1875, bought Wignell ; exhib. R.A., 1902 (216), lent by Salting ; Salting Bequest, 1910.

2550 Woman asleep in a Chair

In front of a fireplace with an open book on her knee.

Wood, 16½ in. *h.* by 12½ in. *w.* (0·41 × 0·32).

Holderness Collection, 1802 (?), as F. v. Mieris ; Lady Stepney's Sale, May 1, 1830 (75). Possibly included in Harford Sale, June 27, 1885 (92) ; exhib. R.A., 1892 (90), lent Broadwood ; Broadwood Sale, Mar. 25, 1899 (27). Salting Bequest, 1910.

BRESCIANINO (Andrea del) (Active before 1507–after 1525)

Sienese School. Andrea Piccinelli, called Brescianino. Born Siena. Pupil perhaps of G. della Pacchia ; influenced by Beccafumi, Sodoma, Fra Bartolommeo and Andrea del Sarto. 1525 came to Florence with his brother Raffaello, and in the guild there.

4028 Madonna and Child with Saints

Centre, the Madonna seated full face, holding the naked Child on her right knee, and green bound book in her left hand. She wears a dark blue-green hood, rose robe and green mantle. At her knees, the infant S. John Baptist. Behind, left, S. Paul, a naked sword in his right hand ; right, S. Catherine of Siena (?) holding a scarlet-bound book and a spray of lilies. Dark background.

Oil on panel, 28¼ in. *h.* by 21¼ in. *w.* (0·72 × 0·54).

Claude Phillips Bequest, 1924.

Ascribed to BRIL (Paul) 1554—1626

Flemish School. Born Antwerp ; pupil there of Damiaen Wortelmans ; 1574 settled in Rome. Painted mural decorations both in oil and fresco ; also engraver and miniaturist. Much influenced by Elsheimer. Died Rome.

4029 Diana and Callisto

In the right corner, Diana and five women on a river bank, one stepping from the water. Centre, across the stream, a group of maidens round Callisto. To the left, three hounds and a dead stag. A huntress and hound running in left centre background. A grotto and dark grey green trees fill the right background ; open country, centre ; tall brown-green trees, left. Blue sky with yellow light at horizon.

Oil on oak, 19⅜ in. *h.* by 27¾ in. *w.* (0·49 × 0·71).

Claude Phillips Bequest, 1924.

BRITISH SCHOOL XVII CENTURY

2878 Martha, Wife of Joshua Horton, of Sowerby

Three-quarters left, in black peaked head-dress, black shawl, black silk dress with white wrist bands. A partly open prayer book in the right hand. Flesh tone, cool. Brown background.

Canvas, 29 in. *h.* by 24 in. *w.* (0·88 × 0·61).

Martha, daughter of Thomas Binns, of Ryshworth, m. Joshua Horton between 1651 and 1657, d. 1674.

Possibly by one of the De Critz family. Purchased from J. N. Collie, National Loan Exhibitions Fund, 1912.

BRITISH SCHOOL XVIII CENTURY

3888 Portrait of a Gentleman

Seated in a room, full length, half-left, eyes to front, right hand resting on a table. Wears grey long-skirted coat and knee breeches, pale blue waistcoat trimmed with gold, white wig and stockings, black shoes with gilt buckles. Background cool grey, floor warm grey. An envelope on the table is inscribed " (Chri)stophers."

Canvas, 18½ in. *h.* by 11¾ in. *w.* (0·47 × 0·30).

Painted *c.* 1750. Presented by Mr. and Mrs. John Lane, on the occasion of the National Gallery Centenary, 1924.

BRONZINO (Angelo) 1503—1572

Florentine School. Angelo Allori called Bronzino, born at Monticelli; scholar of Pontormo; died at Florence.

651 Venus, Cupid, Folly and Time

Venus, with the Apple of Discord, seated, centre; Cupid embraces and kisses her; Folly, on the right, throws a bunch of flowers at her; behind, Time, Envy, and a Harpy. Violet, rose and apple-green against a blue background, are the predominant colours.

Wood, 57 in. *h.* by 45½ in. *w.* (1·44 × 1·15).

Painted for Francis I. Later at Althorp Park. Purchased from E. Beaucousin, Paris, 1860.

1323 Piero de' Medici

Bust portrait; three-quarters right, clad in a plum-coloured gown. The hair short and bushy; the face clean shaven. His right hand, holding a glove, on his chest. Dark background.

Wood, 22½ in. *h.* by 17¾ in. *w.* (0·57 × 0·45).

Piero de' Medici the elder, 1416—1469. Posthumous portrait, obviously executed from Mino da Fiesole's bust in the Bargello, Florence.

From Galli-Tassi Coll., Florence. Exhib. Leeds, 1868 (135), lent by W. R. Drake; R.A., 1872 (71). Bequeathed by Sir William Drake, 1891.

School of BRONZINO

670 A Knight of S. Stephen

In his robes, with the red cross bordered with yellow of the Order of S. Stephen. Full length, life size, standing; his right hand holding a book and resting on a table.

Wood, 81½ in. *h.* by 46½ in. *w.* (2·07 × 1·18).

Presented by G. F. Watts, 1861.

704 Cosimo I., Duke of Tuscany

Bust length, half-life size, nearly full face, bareheaded, with short bushy hair. He wears a coat of brown fur, open at the throat, and an embroidered linen collar.

Beech, 8¼ in. *h.* by 6½ in. *w.* (0·20 × 0·16).

Cosimo de' Medici, 1519—1574, Duke of Tuscany, 1537, Grand Duke, 1559.

Öttingen-Wallerstein Coll. Exhib. Manchester, 1857 (192). Presented by Queen Victoria, at the wish of the Prince Consort, 1863.

2085 Bianca Capello

She wears a high Medici collar, a lace head-dress, pearl earrings and necklace, and a heavy gold chain, with a cross pendant. Her bodice is amethyst-coloured, her under-sleeves are white silk embroidered with gold.

Wood, 22½ in. *h.* by 18¾ in. *w.* (0·57 × 0·47).

Bianca Capello, of Venice; became second wife of Francesco de' Medici, Grand Duke of Tuscany, 1578; died 1587.

Of doubtful authenticity. John Samuel Collection, bequeathed by the Misses Cohen, 1906.

BROOKING (Charles) 1723—1759

British School; born probably in London; became a minor official at Deptford Dockyard, where he learnt to paint seacoast scenes and shipping.

1475 The Calm: A Sea Shore Scene

In the middle distance several yachts and sailing-boats lie becalmed. On the shore in the foreground stand three sailors; a fourth pushes off a boat from a sandy beach.

Canvas, 10¾ in. *h.* by 33 in. *w.* (0·27 × 0·83).

Bequeathed by the Rev. Richard G. Maul, 1896.

BROUWER (Adriaen) 1605—1638

Flemish School; born at Oudenarde; about 1629 studied under Hals at Haarlem; stayed at Amsterdam and settled at Antwerp where he was in the Guild of S. Luke in 1631–32.

2569 Three Boors drinking

A man is lighting his pipe at a charcoal pan, another is drinking from a large pot, a third is asleep. A dog and a large pitcher in the foreground.

Wood, 11½ in. *h.* by 8¾ in. *w.* (0·29 × 0·22).

Apparently in Salting Collection, 1904. Salting Bequest, 1910.

LENT: A Tavern Scene

Boors drinking round a fire and laughing at a man who is teasing a woman, who pulls his hair in revenge. An old woman looks at them through a window. Signed: BROUWER.

Wood, 19¼ in. *h.* by 29½ in. *w.* (0·48 × 0·74).

Drawings for this picture are in the Albertina and at Dresden. Exhib. Guildhall, 1890 (65), lent Bacon; B.F.A.C., 1906 (45). Lent by Sir Hickman Bacon, Bart., 1907.

See also REMBRANDT SCHOOL, No. 72

BROWN (Ford Madox) 1821—1893

British School. Born at Calais; studied at Bruges, Ghent and Antwerp; 1842—1845 in Paris and Italy; 1846, settled in London; though intimate with its members, he was himself never a member of the Pre-Raphaelite Brotherhood; engaged on decorations for the Town Hall, Manchester, 1878—1893. Returned to London 1887, and remained there till his death.

1394 Christ Washing St. Peter's Feet

On the right St. Peter, in a purple tunic and green mantle, sits with clasped hands stretching his feet towards the Saviour, Who, draped in a bluish-grey robe, kneels to wash them in a copper laving-dish. In the background, a table covered with a white cloth, around which the disciples sit in various watching attitudes. To the extreme left of the group at a corner of the table, Judas with the money-bag before him stoops to unloosen the sandal from his foot. Signed: *F. Madox Brown*, 1852.

Canvas, 46 in. *h.* by 52½ in. *w.* (1·17 × 1·33).

Begun 1851; retouched, 1856, 1872 and 1892. There are other versions, one of them at Manchester. Exhib. R.A., 1852; Liverpool, 1856. Presented by a body of subscribers, 1893.

BRUEGHEL (Jan) the Elder, 1568—1625

School of Antwerp. Born at Brussels, son of P. Brueghel the Elder; pupil of P. Goetkint; in Italy, 1593–96; worked and died at Antwerp. Known as "Velvet Breughel."

3547 The Adoration of the Kings

Under a tumble-down thatched shed on the outskirts of a river-side town the Holy Family receive the three kneeling Kings, whose many retainers crowd left; right, other retainers and the Shepherds with their dogs; on the right bank of the river many figures; on the left the town set on a hill. The drawing is in the multi-coloured opaque manner of Flemish illumination with blue sky and distance. Signed: BRVEGHEL *in.* 1598.

Paper, in body colour, 13 in. *h.* by 19 in. *w.* (0·33 × 0·48).

Presented by A. A. de Pass, 1920.

Attributed to JAN BRUEGHEL the Elder

1881 The Garden of Eden

In the foreground, a stream and trees, with birds and animals in great variety. In a clearing in the background of dense woodland are seen Adam and Eve, surrounded by animals.

Oil on panel, 20¾ in. *h.* by 33 in. *w.* (0·53 × 0·84).

Lent by the Victoria and Albert Museum, 1895.

BRUEGHEL (Jan) the Younger 1601—1678

Flemish School. Son and pupil of Jan Brueghel the Elder. He worked at Milan, Genoa, Antwerp and Brussels.

659 Pan and Syrinx

The nymph Syrinx, right, among bulrushes, pursued by Pan, left; sky to the right; bulrushes and irises centre and left. The background may be by Velvet Brueghel.

Copper, 9½ in. *h.* by 7½ in. *w.* (0·24 × 0·19).

Purchased, as by Rottenhammer, from E. Beaucousin, Paris, 1860.

BRUEGEL (Pieter) 1525—1569

Antwerp School. Known as "Old" or "Peasant" Brueghel. Pupil of Pieter Coeck; born at Brueghel; in Rome, 1553; influenced by Bosch; went to Brussels and married, 1563; died, 1569.

3556 The Adoration of the Kings

Mary seated in grey-blue cloak, lilac gown and rose sleeves, the Child naked on a white cloth on her knee. A grey-haired King kneels left in pink ermine-trimmed tunic and olive-green gown; the second King, left, in deep scarlet with grey sleeves; the third, a negro,

right, in pale buff hooded cloak and vermilion boots. Behind, the stable and the heads and shoulders of spectators and soldiers with pikes, cross bows and steel caps, in buff, brown-grey, green, black and deep crimson. A pale muddy foreground on which lies a black cap, blue and gold baton, and golden cup lid. Signed: BRUEGEL, M.D.LXIIII.

Wood, 43½ in. *h.* by 32½ in. *w.* (1·08 × 0·83).

Roth Coll., Vienna. Purchased from Guido Arnot out of the grant in aid, Temple-West and Florence funds, with donations from the National Art-Collections Fund and Arthur Serena, 1921.

BRUSSEL (P. T. van) 1754—1795

Dutch School. Born at Zuid-Polsbrock: scholar of Jean Augustin and H. Meyer. Died at Amsterdam.

3225 Flower-piece

In a vase on a marble slab a medley of early summer garden flowers; lying on the slab pink roses and a bird's nest with eggs. Signed: *P. T. van Brussel fecit* 1792.

Wood, 32 in. *h.* by 23 in. *w.* (0·81 × 0·58).

W. W. Aston Bequest, 1917.

BRUYN (Bartholomaus) 1493—1553–6

School of Cologne; born possibly in Holland, of Netherlandish descent; in Cologne by 1515. His early work reflects the influence of Jan Joest of Haarlem; his portraiture that of Joos van Cleve.

2605 Dr. Fuchsius

Half length, full face; a divided beard and a black dress with a wide fur tippet. In the right hand a paper inscribed in German: *The word of the Lord endureth for aye*; green background.

Wood, 13¾ in. *h.* by 9¾ in. *w.* (0·34 × 0·24).

Leonardus Fuchsius, Botanist, 1501—1556.

In Salting Coll., 1889; exhib. B.F.A.C., 1892 (52); R.A., 1895 (179); lent to the Gallery since 1895; Salting Bequest, 1910.

3903 S. John and the Holy Women

In front, the Virgin, half length, head inclined, with clasped hands, in a blue, pink-lined mantle over a blue, fur-trimmed robe, and white veil over red-gold hair. Behind her, left, S. Mary Magdalene, three-quarter length, red-gold hair, in a powder blue dress, trimmed red, with red and gold brocade sleeves; right, S. John, brown hair, in pink doublet over scarlet tunic. Above, centre, a third woman, with clasped hands, in red and gold head-dress and green dress. The figures are turned half-left, and are weeping. Black background.

Oil on wood, 27½ in. *h.* by 19½ in. *w.* (0·70 × 0·50).

A version, with slight differences, at Dresden. Presented by Henry Wagner, 1924.

BUITEWEG (Willem) the Younger 1625—1670

Dutch School; baptised Rotterdam; son of Willem Buiteweg the Elder; 1658 at Rotterdam; known as an animal painter.

2731 Landscape

A traveller with his dog and grey horse resting on the side of a sandy road which leads over rising ground to a flat plain. Some sheep, left; a goat, right. Signed, in bottom right corner: *W. buijteweg.*

Wood, 9½ in. *h.* by 13 in. *w.* (0·24 × 0·33).

Formerly in the Beverley Collection, attributed to Wynants; bought by Lord Northbrook, 1851. In Northbrook Collection, 1889 (40); purchased thence, Mackerell Fund, 1910.

BUONACCORSO *See* NICCOLÒ DI BUONACCORSO

BUONARROTI *See* MICHELANGELO

BUONCONSIGLIO (Giovanni) *c.* 1470—1535–6

School of Vicenza; known as "Il Marescalco"; born Montecchio, Maggiore; possibly a pupil of Montagna, influenced by Giovanni Bellini, 1495; living in Venice, where he made his home, remaining a citizen of Vicenza, for which town he painted many pictures; earliest dated picture, 1497; working Montagnana near Padua before 1500; and again 1511 and 1513; died probably at Venice.

3076 S. John the Baptist

Head and shoulders full face behind a red parapet. Greenish-yellow robe. Against his left shoulder a cross with a scroll inscribed: Ecce Agnus Dei. Dark blue sky; orange light at horizon.

Wood, 18¾ in. *h.* by 16½ in. *w.* (0·47 × 0·42).

From the Tieni Coll., Vicenza; bought 1865; there ascribed to Montagna; recognised by Morelli as by Buonconsiglio. Layard Bequest, 1916.

BUONFIGLI *See* BONFIGLI

BUONINSEGNA *See* DUCCIO

BURGUNDIAN SCHOOL

2613 Philip "The Handsome" and his Sister Margaret

In the left panel a bust portrait of a man wearing the order of the Golden Fleece. In the right a woman in a rich robe, head-dress, and necklace. The backgrounds show coats of arms of the sitters and their names.

Two arched panels in one frame; each 9 in. *h.* by 6 in. *w.* (0·22 × 0·15).

From the Chigi Coll.; Salting Bequest, 1910.

BUSI (Giovanni) *See* CARIANI

BUTINONE *See* MILANESE SCHOOL

BYLERT (Jan van) 1603—1671

School of Utrecht. Pupil of his father and of A. Bloemart; visited Italy and influenced by Caravaggio and Honthorst. Before 1628 settled in Utrecht; 1630 in the guild; died there.

1292 A Family Group

On the terrace in front of a brick house with trees to the right and left, three figures, all in black. An old lady sits left, an elderly bearded man stands centre, a younger woman stands right. Signed: J. v. BYLERT FE (J. & V. in monogram).

Oil on canvas, 50½ in. *h.* by 40¼ in. *w.* (1·28 × 1·02).

Purchased, Clarke Fund, from Deprez and Gutekunst, 1889.

BYZANTINE SCHOOL *c.* 1600

3961 Christ and S. Mary Magdalene: "Noli me tangere"

Foreground, right, Christ with gold halo and in gold robes, stands extending His right hand to the Magdalen, kneeling, in crimson mantle and blue-green robe. Middle distance, right, the three Maries at the Sepulchre whereon sits the angel: left, the Magdalen at the Sepulchre, with the two angels, and Christ appearing to the two women. Background, rocks and trees, with Calvary and the three crosses left, Jerusalem in the distance, centre. Sky gold. Inscribed with passages from the New Testament in late Greek characters.

Tempera (?) on wood, 23¾ in. *h.* by 18½ in. *w.* (0·60 × 0·47).

Brought between 1870 and 1880 from a monastery in Crete. Presented by Rev. E. Boys-Smith, 1924.

4030 Entombment of the Virgin

Centre, the dead Virgin in orange-red mantle over slate-blue robe, is lowered into a tomb of pinkish-yellow marble by two angels, the left one in gold-patterned scarlet, the right in gold-patterned pale yellow. Behind, a third angel in pale blue mantle over rose holds a scroll inscribed in black. All three angels have gold and blue wings. Above, eleven apostles in white clouds. Gold background, inscribed in red.

Tempera on panel, 17 in. *h.* by 27¾ in. *w.* (0·43 × 0·70).

Claude Phillips Bequest, 1924.

CALABRESE (Il) *See* PRETI

CALCAR (Jan Stephan) 1499—1546

Venetian School; born at Calcar, in Cleve; went to Venice and studied under Titian; later he settled in Naples as a portrait painter.

2597 Three Venetians and a Child

Three bearded men in black, three-quarter length. The man in the middle, wearing a black cap, is pointing to a child in white, who holds an apple.

Canvas, 33¼ in. *h.* by 27¾ in. *w.* (0·74 × 0·70).

In an inventory of the Barberini Palace, 1631, attributed to Titian, the gift of Pope Urban VIII. From Sciarra Gallery, Rome, as by Titian; in Salting Collection, 1900; Salting Bequest, 1910.

CALIARI *See* VERONESE (Paolo)

CALISTO DA LODI *See* ROMANINO 2096

CALLCOTT (Sir Augustus W.) 1779—1844

British School; born at Kensington; pupil of Hoppner, but devoted himself almost exclusively to landscape painting; A.R.A. 1806, R.A. 1810; knighted 1837.

343 The Wooden Bridge

The bridge, centre; ducks swimming, right; left, a man in a boat. On the left of the bridge, a farm-house.

Canvas, 9 in. *h.* by 12 in. *w.* (0·23 × 0·30).

Vernon Gift, 1847.

CALLOT (Jacques) 1592—1635

French School; son of Jean Callot; born at Nancy; famous for his engravings; died at Nancy.

2757 Tartarus: a satirical Design

Devils tormenting mortals at the entrance to a cave.

In Indian ink on paper, 34 in. *h.* by 49 in. *w.* (0·87 × 1·24).

Presented by Miss Appleyard, 1884.

CALRAET *See* KALRAET

CAMPAGNOLA *See* VENETIAN SCHOOL, 1695

CAMPAÑA (Pedro) 1503—1570?

Flemish School; P. Campaña, Campanna, De Kempeneer, or perhaps Pierre Campagne; born at Brussels; studied in Rome. In 1530 at Bologna; later at Venice. About 1548 he went to Seville; returned to Brussels about 1560, and died there.

1241 S. Mary Magdalene hears the preaching of Christ

In a hall, with columns and marble-paved, Christ sits, left centre, on a raised seat addressing a crowd; right, Martha points Him out to S. Mary Magdalene, who kneels by her side.

Wood, 11½ in. *h.* by 22½ in. *w.* (0·29 × 0·57).

A similar picture in Borghese Coll., Rome, ascribed to Carletto Caliari. Lanzi speaks of a picture that passed from possession of Patriarch Grimani to Slade, in England. Ours was in Leigh Court Collection, 1822; Leigh Court Sale, June 24, 1884 (29), bought by Richter; purchased from him, 1888.

Ascribed to CAMPI (Giulio) *c.* 1502—1572

School of Cremona; working in S. Abbondio, Cremona, 1527; in Soncino, 1530; Cremona, 1540, 1547 and 1566–68. He died leaving his decoration of Sta. Maria di Campagna, Piacenza, unfinished.

2511 A Musician

A bearded man in black standing, nearly half length, near a virginal on a table with a rose cloth; a pair of steel compasses in his left hand.

Wood, 26½ in. *h.* by 22 in. *w.* (0·67 × 0·55).

In Salting Coll., *c.* 1890, as School of Brescia. Exhib. New Gallery, Venetian Art, 1894–95 (85), lent by G. Salting; lent to National Gallery, 1902. Salting Bequest, 1910.

CAMPIN (Robert) 1375—1444

School of Tournai; master of R. van der Weyden and Jacques Daret; generally identified with the painter known as the MAÎTRE DE MÉRODE and MAÎTRE DE FLÉMALLE.

653A A Man in a Red Turban

Bust length, turned half right, wearing a red turban and black dress trimmed with fur. Black background.

653B A Woman in a White Head-dress

Bust length, turned half left, wearing a white kerchief and a wimple. Her partly seen left hand is slipped into her right sleeve. Black background.

Each: oak, 16 in. *h* by 11 in. *w*. (0·407 × 0.279).

653 A and B. Companion portraits, probably man and wife. Purchased together, as by R. van der Weyden, from E. Beaucousin, Paris 1860.

2608 Virgin and Child with two Angels

The Virgin, in blue mantle over white robe, stands in a Gothic apse of grey stone, holding the Child. On each side an angel musician.

Wood, 22½ in. *h*. by 17½ in. *w*. (0·57 × 0·44).

From Ravaisson-Mollien Collection. One of many versions, others being in the museums at New York, Sigmaringen, Nuremberg (formerly), and in private colls. at Zürich, Glasgow and elsewhere. Salting Bequest, 1910.

2609 Virgin and Child with a Fire-Screen

The Virgin, in pale blue-grey, seated on a bench near a fireplace, behind her head a round plaited screen of straw. She gives the breast to the Child lying on her lap. An open missal on a cushion beside her; through an open window, houses in a square.

Wood, 25 in. *h*. by 19¼ in. *w*. (0·63 × 0·48).

Exhib. New Gallery, 1889–90, lent by de Somzée. Lent, 1904, by G. Salting; Salting Bequest, 1910.

School of ROBERT CAMPIN

1086 Christ appearing to Mary

Christ, in scarlet, approaches the Virgin, seated at an open window. He raises His hands; she turns towards Him. A half-opened door behind reveals a garden with the Holy Sepulchre.

Wood, 48½ in. *h*. by 27 in. *w*. (1·23 × 0·71).

Possibly from Aders Collection (*c*. 1830). Bequeathed by Mrs. Joseph H. Green, 1880.

See also GOES (Hugo van der), 658

CANAL *See* CANALETTO

CANALETTO (Giovanni Antonio) 1697—1768

Venetian School; born at Venice, son and assistant of B. da Canal; went to Rome, where he was influenced by Pannini. Returning, he settled in Venice. In 1746 he came to England, where he worked until 1755; died at Venice.

127 A View in Venice: "The Stone-Mason's Yard"

The Scuola della Carità, now the Academy of Arts, seen, left, beyond the Grand Canal; a wood hut and masonry, right foreground.

Canvas, 48 in. *h.* by 64 in. *w.* (1·21 × 1·62).

Early work. Presented by Sir George Beaumont, 1826.

163 On the Grand Canal, Venice

The dome of San Simeone Piccolo, left centre; gondolas across foreground; Chiesa degli Scalzi, right.

Canvas, 49 in. *h.* by 80½ in. *w.* (1·24 × 2·04).

Exhib. B.I., 1832 (150); lent by Lord Farnborough. Lord Farnborough Bequest, 1838.

937 The Scuola di San Rocco

The ceremony of Maundy Thursday, when the Doge and officers of state with the fraternity of S. Rocco went in procession to the church of S. Mark. A crowd issues from the church of San Rocco, right, and passes left under an awning; pictures on the buildings in background.

Canvas, 58 in. *h.* by 78½ in. *w.* (1·47 × 1·99).

Possibly the "Festival of S. Luke," exhib. B.I., 1853 (173), lent by Wynn Ellis. Exhib. R.A., 1871 (236), lent by Wynn Ellis. Wynn Ellis Bequest, 1875.

938 Regatta on the Grand Canal, Venice

The Balbi Palace, left; by its side a temporary pavilion for the distribution of prizes. The competitors in the centre of the canal; gala barges moored at the sides.

Canvas, 46 in. *h.* by 73 in. *w.* (1·16 × 1·85).

Perhaps in Anon. Sale, 1864, as "Grand Canal, Race with Gondolas," bought by J. Lloyd. Exhib. R.A., 1871 (67), lent by Wynn Ellis. Wynn Ellis Bequest, 1875.

942 Eton College

River bank in foreground; across the river the Chapel and School buildings. The details are wholly fanciful.

Canvas, 24 in. *h.* by 42 in. *w.* (0·61 × 1·06).

c. 1747. Wynn Ellis Bequest, 1875.

1429 Interior of the Rotunda, Ranelagh, London

The orchestra and musicians, with numerous groups promenading. On the back of the original canvas the following inscription in Canaletto's handwriting:—"*Fatto nel anno* 1754 *in Londra per la prima ed ultima volta con ogni maggior attenzione ad istanza del Cavalier Hollis padrone mio stimatiss°—Antonio del Canal detto il Canaletto.*"

Canvas, 18½ in. *h.* by 29½ in. *w.* (0·46 × 0·74).

Late work. Engraved by N. Parr, 18th century. Exhib. B.I., 1841 (92), lent by J. Disney; 1864 (166) lent by E. Disney. Purchased from H. Buttery, 1894.

2515 The Piazza, Venice, seen through an Archway

Looking eastwards towards the Campanile. Many figures are moving about in the Piazza.

Canvas, 18½ in. *h.* by 14½ in. *w.* (0·46 × 0·36).

Late work. Apparently in Salting Collection, 1886. Salting Bequest, 1910.

2516 Colonnade of the Procuratie Nuove, Venice

A group of men seated and standing under the colonnade by Florian's Café, one with a cup of coffee ; the Piazza on the left, with S. Mark and the Campanile.

Canvas, 18 in. *h.* by 14 in. *w.* (0·45 × 0·35).

Late work. Apparently in Salting Collection, 1886. Salting Bequest, 1910.

School of CANALETTO

135 Ruins and Figures

A ruined portico, right, with figures examining a stone lion ; a square building, centre mid-distance ; two trees and portico to left. In the distance the buildings of Padua.

Canvas, 21¼ in. *h.* by 29¼ in. *w.* (0·54 × 0·74).

Bequeathed by Lieut.-Colonel Ollney, 1837.

939 The Piazzetta, Venice, from the Quay

In front are the church of S. Mark and the Campanile, on the left the Library, on the right the Ducal Palace.

Canvas, 39½ in. *h.* by 42½ in. *w.* (1·00 × 1·07).

Wynn Ellis Bequest, 1875.

940 The Ducal Palace and Column of S. Mark, Venice

The column and palace, left ; boats and other vessels, right ; further on, the Della Paglia bridge, the Prisons, and the Riva degli Schiavoni.

Canvas, 24 in. *h.* by 39 in. *w.* (0·61 × 0·99).

Exhib. R.A., 1871 (252) ; lent by Wynn Ellis. Wynn Ellis Bequest, 1875.

941 The Grimani Palace, Grand Canal, Venice

The Palace, centre, across the canal ; a house and a palace on each side, and two gondolas, right foreground.

Canvas, 12 in. *h.* by 15 in. *w.* (0·30 × 0·38).

Perhaps by Bellotto. A " Grimani Palace " was in Farrer Sale, 1866 ; another exhib. B.I., 1867 (109), lent by Lord Overstone. Wynn Ellis Bequest, 1875.

1058 The Cannaregio, Venice

The tower of S. Geremia, and the Palazzo Labia, left ; a bridge crossing the canal, right centre.

Canvas, 18 in. *h.* by 30½ in. *w.* (0·45 × 0·77).

Exhibited R.A., 1870 (73), lent by J. Henderson. Bequeathed by John Henderson, 1879.

1059 San Pietro in Castello, Venice

The campanile, right ; the cathedral, centre ; water and gondolas in foreground.

Canvas, 18 in. *h.* by 30½ in. *w.* (0·45 × 0·77).

Exhibited R.A., 1870 (104) ; lent by J. Henderson. Bequeathed by John Henderson, 1879.

1885 S. Simeone Piccolo, Venice

Looking across the Grand Canal. Centre, the pale grey façade and dark grey dome of the church. On each side, warm-toned houses. In the foreground, gondolas, and, left, a boat.

Oil on canvas, 15¼ in. *h.* by 18⅜ in. *w.* (0·39 × 0·47).

Purchased as by Michele Marieschi from the Beaucousin Coll., Paris, 1860.

1886 Grand Canal, Venice, with the Dome of S. Simeone Piccolo

Looking north-east along the canal, on which are many gondolas. Right, the pink façade of the old church of S. Croce, with blue curtains to its doors. Distance, left, the dome of S. Simeone and the Campanile of S. Geremia.

Oil on canvas, 15¼ in. *h.* by 18⅜ in. *w.* (0·39 × 0·47).

Purchased as by Michele Marieschi from the Beaucousin Coll., Paris, 1860.

2514 Grand Canal, Venice

Gondolas, foreground; the Chiesa degli Scalzi, left centre; old church of S. Croce, right; S. Simeone Piccolo, distance.

Canvas, 23½ in. *h.* by 36¼ in. *w.* (0·59 × 0·92).

Salting Bequest, 1910.

CAPPELLE (Jan van de) 1624–25—1679 (?)

Amsterdam School; born in Amsterdam; received the freedom of the city in 1653. The dates on his pictures range from 1649. He etched a few plates.

865 Coast Scene

A light wind, inshore; left centre, a decked boat with sprit sail, square sail and stay sail, seen from the starboard quarter; right, a smaller boat ashore, with bare mast and sprit, a man standing in the sea by it. Several figures in a boat, centre. In the distance, some sails and a jetty, right. Signed: *J. V. Cappelle.*

Canvas, 13½ in. *h.* by 18½ in. *w.* (0·34 × 0·46).

Possibly in Bernal Sale, May 8, 1824 (28), bought Peel. Peel Collection, 1871.

964 River Scene with Sailing Boats

In the foreground near the bank, a few piles, and a boat with four figures. A village church in the right distance.

Canvas, 14½ in. *h.* by 19 in. *w.* (0·36 × 0·48).

Wynn Ellis Bequest, 1875.

965 River Scene with State Barge

Many small sailing craft in becalmed shallows, a very light air stirring their white, grey and brown sails, and red, white and blue pennants. A heavy sultry sky of grey and white clouds over dim blue: a rowing barge in right foreground. Signed and dated: *J. V. Capelle,* 1650.

Wood, 33 in. *h.* by 44½ in. *w.* (0·83 × 1·12).

Wynn Ellis Bequest, 1875.

966 River Scene

Right, a naval pinnace, with brailed sprit sail, firing a salute: centre, an officer in his boat, with Dutch colours at its stern. Other boats scattered about; piles in the right foreground. Signed: *J. V. Cappelle f.* 1665.

Oak, 36¼ in. *h.* by 51 in. *w.* (0·92 × 1·29).

Wynn Ellis Bequest, 1875.

967 Shipping

River scene with sailing boats and ferry boat. A mass of sailing boats, left; a boat, right, with sail draping the gunwale. Signed: *J. V. Cappelle.*

Canvas, 47 in. *h.* by 60 in. *w.* (1·19 × 1·52).

Wynn Ellis Bequest, 1875.

2586 Coast Scene, with a Boat landing Passengers

A row boat landing passengers from a sailing boat, left; centre distance, buildings and a spire, boats and a jetty; right, a man wading, a large and small boat with sails, and a man standing in a skiff.

Wood, 23½ in. *h.* by 31¼ in. *w.* (0·59 × 0·79).

Apparently in Salting Collection, 1906. Salting Bequest, 1910.

2587 A Calm

The mouth of a river with shipping under a cloudy sky. Two sailing vessels near a spit of land and a man on the right.

Canvas, 19 in. *h.* by 19 in. *w.* (0·48 × 0·48).

Exhibited R.A., 1884 (109), lent by De Zoete; De Zoete Sale, May 9th, 1885 (213); bought by Agnew; Sir James Knowles Sale, May 29th, 1908 (419), bought for G. Salting. Salting Bequest, 1910.

2588 A Dutch Galiot

Left, two fishermen in a boat, behind them a jetty with two figures, beyond, a sailing boat and shipping on the horizon.

Canvas, 17½ in. *h.* by 22 in. *w.* (0·44 × 0·55).

Apparently in Salting Collection, 1904; Salting Bequest, 1910.

CARAVAGGIO (Michelangelo da) 1569—1609

Roman School. Michelangelo Amerighi, born at Caravaggio in the Milanese. He worked in Milan, Venice, Rome, Naples and Malta. Died at Porto Ercole.

172 Christ at Emmaus

Four half-length figures. Christ, blessing bread, is seated, centre, between the two disciples at a table; a fourth figure standing behind, left.

Canvas, 55 in. *h.* by 77½ in. *w.* (1·39 × 1·95).

Bellori mentions two other versions, painted for Marchese Patrizi and Duke M. Colonna. One was in the Northwick Sale, 1859. Ours was painted at Rome for Cardinal Scipione Borghese; in Borghese Gallery till *c.* 1798; afterwards in Lord Vernon Coll. Lord Vernon Gift, 1839.

CARIANI (Giovanni de' Busi) 1485?—after 1547

Venetian School; born in Bergamo or Venice; working in Venice, 1509; influenced by Giorgione; perhaps a pupil of Palma; in 1514 he painted a Madonna for a church at Lonno on the Serio.

41 Death of S. Peter Martyr

In the centre, his left arm pointing to the sky, S. Peter pressed backwards by his assassin, who stands, left, profile right, a dagger in his raised right hand. Landscape distance, left; a coppice, right, towards which another friar flees, pursued.

Canvas, 40½ in. *h.* by 57½ in. *w.* (1·02 × 1·46).

Formerly in the collection of Christina, Queen of Sweden, and Orléans Collection; Holwell Carr Bequest, as by Giorgione, 1831.

1203 Madonna and Child with Saints

The Virgin sits, centre, the Child on her lap. Her right hand on the shoulder of S. Mary Magdalene, who kneels, profile right. Left, stands S. Barbara (?). On the right S. Joseph, profile, left. Below kneels a boy, probably the youthful donor, in a black gown. Mountainous background.

Canvas, 33 in. *h.* by 45 in. *w.* (0·83 × 1·14).

Purchased from the Andreossi family, Milan, Walker Fund, 1886.

2494 An Italian Nobleman

A middle-aged man with bushy brown hair and beard. He wears a robe of gold brocade lined with crimson, black cap and gold chain. Through an open window, a tower and castle on a height.

Canvas, 41½ in. *h.* by 32¾ in. *w.* (1·05 × 0·83).

Apparently in Salting Collection, 1883; lent to the Gallery since 1902; Salting Bequest, 1910.

See also BONIFAZIO, 2495

CARMONTELLE (Louis Carrogis) 1717—1806

French School. Louis Carrogis, assumed the name of L. C. de Carmontelle; born in Paris; son of a shoemaker. His master is not known; he went to Westphalia, 1756, as aide to Pons-Saint-Maurice in the Seven Years' War, making many portrait drawings and caricatures; Lecteur to the Duc de Chartres 1763; died in Paris.

2911 Leopold Mozart and his two Children

Leopold Mozart stands left, profile right, playing the violin; his feet are crossed and he leans on the back of the chair at the harpsichord; his suit is pink crimson. His little son (the great Mozart) dressed in blue is seated at the instrument, on the far side of which the daughter stands, profile left, singing. Pillars in the right background, sky and trees in the left and centre.

Paper, in water colour, 13 in. *h.* by 8 in. *w.* (0·33 × 0·20).

Wolfgang Amadeus Mozart, d. 1791, was seven at the time of this portrait; his sister, Marie Anne, twelve; the family came to Paris 1763.

Date, 1763–64. A replica, reproduced by Messrs. Colnaghi about 1894, is in Lord Revelstoke's Collection; another is No. 418 in Gruyer, *Chantilly: Les portraits de Carmontelle.* Other repetitions exist. Lady Lindsay Bequest, 1912.

CARPACCIO (Vittore) *c.* 1450—1522

Venetian School; born in Istria; active 1478—1522; pupil and follower of Gentile Bellini; lived and worked in Venice.

3077 Death and Assumption of the Virgin

Mary lies on a raised canopied bier, in a paved courtyard, flanked by palaces. Christ stands by her side. Around and in front of the bier, angel musicians. Inside the altar rails, in the foreground, eleven apostles stand in attitudes of grief or wonder. In the centre, a man in black praying. Beyond the bier, a procession of angels. Seraphim with trumpets on a balcony, left. Above the bier a golden glory, Mary, held by Christ, standing in the centre. Over all a scarlet banner and a seraph leaping on to the circumference of the glory.

Wood, 13 in. *h.* by $8\frac{3}{4}$ in. *w.* (0·33 × 0·223).

Formerly ascribed to Girolamo dai Libri. Bought by Layard from Count Tieni, Vicenza. Layard Bequest, 1916.

3085 S. Ursula leaving her Father

Right, on a lawn by the water, S. Ursula kneels to her father, four virgins stand by; behind, a crowded wharf, a palace, and wooded hills. Centre, a barge with rowers, at the quay; left, the ship beyond the stem of a tall tree. Blue sky. In front, a red parapet, on it a goldfinch and two papers.

Wood, $30\frac{1}{4}$ in. *h.* by $34\frac{5}{8}$ in. *w.* (0·77 × 0·88).

From Manfrini Coll.; on the back, " H., No. 27," with Manfrini Coll. labels. Cleaned by Molteni. Exhibited Leeds, 1868 (72), called " Queen Cornaro at Cyprus." Layard Bequest, 1916.

See also School of GENTILE BELLINI, 750

CARRACCI (Agostino) 1557?—1602

Bolognese School; born at Bologna; studied under Prospero Fontana, D. Tibaldi and Cornelis Cort; also at Parma and Venice; after his return to Bologna in 1589 was head of the Carracci School. He worked in Rome with his brother, Annibale; died at Parma.

147 Cephalus and Aurora

Cephalus reclining, left, embraced by Aurora; Tithonus, asleep, right.

Paper, black chalk, 80 in. *h.* by 140 in. *w.* (2·03 × 4·06).

A cartoon for a fresco in the Farnese Palace, at Rome. From the Sir T. Lawrence Collection; presented by the Earl of Ellesmere, 1837.

148 The Triumph of Galatea

Galatea, centre, her arms raised, clasped by Glaucus; three nereids, left, a triton, right, cupids across the top.

Paper on canvas; black chalk, $80\frac{1}{2}$ in. *h.* by $163\frac{1}{2}$ in. *w.* (2·04 × 4·14).

A cartoon for a fresco in the Farnese Palace at Rome. From the Sir T. Lawrence Collection; presented by the Earl of Ellesmere, 1837.

CARRACCI (Annibale) 1560 ?—1609

Bolognese School; born at Bologna; 1580–83 at Parma, where he studied Correggio. In 1600 he was invited to Rome by Cardinal Odoardo Farnese and, with his brother Agostino, worked in the Farnese Palace there; died at Rome.

9 Christ appearing to S. Peter: "Domine, Quo Vadis?"

On the left, His cross on His left shoulder, from which a mantle loosely falls, His right hand pointing towards the spectator, Christ advances; on the right, S. Peter stands startled, profile left, his left hand raised.

Wood, 30 in. *h.* by 21 in. *w.* (0·76 × 0·53).

Before the French Revolution in the apartments of Prince Aldobrandini, Borghese Palace, Rome; brought to England by Day in 1800, and passed into the Collections of Lord Northwick and of Hamlet. Exhib. B.I., 1816 (51), lent by Hamlet; purchased from Hamlet, 1826.

25 S. John in the Wilderness

A rocky landscape; S. John reclining upon a skin; in his left hand the standard of the Lamb; with his right, he catches water in a cup from a stream.

Canvas, 52 in. *h.* by 37 in. *w.* (1·65 × 0·93).

Another version of this picture is in the Prado.

Formerly in the Orléans Collection (in 1727), from which it passed, in 1799, to Angerstein. Purchased, Angerstein Collection, 1824.

56 Landscape, with Figures

A lake scene, with much foliage, and mountains in the distance. On the water is a pleasure party; in the foreground are an angler and another figure conversing.

Canvas, 37½ in. *h.* by 52½ in. *w.* (0·95 × 1·33).

Formerly in Cellamare Coll., at Naples, where it came into the Holwell Carr Coll. Holwell Carr Bequest, 1831.

63 Landscape, with a Hunting Party

A rocky and woody landscape, with mountains in the distance and figures on foot and horseback; supposed to represent Prince Giustiniani and attendants returning from the chase; in the middle distance, right, a villa situated upon a hill.

Canvas, 41 in. *h.* by 53 in. *w.* (1·04 × 1·34).

Formerly in the Giustiniani Palace, Rome, thence procured by the Rev. W. Holwell Carr. Holwell Carr Bequest, 1831.

88 Erminia takes Refuge with the Shepherds

Erminia stands, right, in a Roman soldier's dress, her right hand on her breast. Left, an old shepherd seated; three children, one with pan pipes, behind him. Sheep in the centre background; landscape distance. (*See* Tasso, *Gerusalemme Liberata*, vii, 6.)

Canvas, 58 in. *h.* by 84 in. *w.* (1·46 × 2·13).

Formerly in the Camuccini Collection, Rome; purchased by Irvine, 1804, as by Annibale Carracci; sold to Angerstein and attributed to Domenichino; later re-assigned to Annibale Carracci. Purchased with the Angerstein Collection, 1824.

93 Silenus gathering Grapes

Two fauns raising Silenus on a skin to pluck grapes ; on each side is a young faun climbing the supports of the vine.

Wood, 21½ in. *h.* by 35 in. *w.* (0·54 × 0·88).

Possibly part of a harpsichord (*see under* **94**). Formerly in the Lancellotti Palace, Rome ; later in the Holwell Carr Collection. Holwell Carr Bequest, 1831.

94 Bacchus playing to Silenus

Seated figures ; Silenus right, his pipes hanging on a tree behind him ; a double flute on the tree by the side of Bacchus, left.

Wood, 14 in. *h.* by 32 in. *w.* (0·35 × 0·81).

Purchased with **93** at Rome by Irvine for Buchanan in 1804 ; from the Lancellotti Palace, Rome. Described both by Ramdohr and Lanzi as a painting *a colla* (distemper), but now saturated with oil. Ramdohr, who says that **93** decorated the top of a harpsichord, supposes that this picture decorated the front. Walsh Porter Sale, April 27, 1810 (34), as " Silenus instructing Apollo " ; purchased with the Angerstein Collection as " Pan teaching Apollo to play on the Pipe," 1824.

198 The Temptation of S. Anthony

The Saint reclining, profile right ; demons right and left ; a lion right ; above, Christ supported by angels.

Copper, 19½ in. *h.* by 13⅓ in. *w.* (0·49 × 0·34).

Formerly in the Borghese Gallery, Rome ; in Lord Radstock Sale, May 13, 1826 (45), bought by Lord Dartmouth (£750). Purchased from the Earl of Dartmouth, 1846.

2105 A Man with a pointed Beard

A man with moustache and a small pointed beard ; black dress with a narrow white collar. The light falls perpendicularly on his high forehead.

Wood, oval, 9½ in. *h.* by 7¼ in. *w.* (0·24 × 0·18).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

2923 The Dead Christ ; " The Three Maries "

Christ lies, centre, on a sheet, His feet right, His head on the Virgin's lap. She kneels, left centre, her head thrown back, in lavender tunic, deep ultramarine cloak and brown-gold hood, swooning in the arms of Mary, the Mother of James, who wears red tunic with grey-blue sleeves, and green cloak. S. Mary Magdalene kneels right, profile left, her hands upraised ; her tunic is vermilion, her cloak gold. S. Anne stands behind right centre, in dark green. A dark bank in right background, sky in top left corner.

Canvas, 36 in. *h.* by 43 in. *w.* (0·91 × 1·09).

Waagen iii 324. In the Seignelay Collection ; the Orléans, 1727—1792–3 ; bought thence for Lord Carlisle. Exhib. Manchester, 1857 (310 or 327). A replica or version is mentioned by De Brosses (*Voyage en Italie*) and others as being in S. Francesco a Ripa, Rome, in the XVIIIth Century. This was removed to Paris shortly after 1856. Another version in monochrome, perhaps a preparatory sketch, in Lord Scarsdale Coll. Presented by Rosalind, Countess of Carlisle, 1913.

See also After CORREGGIO, **7** and **37**

CARRACCI (Lodovico) 1555?—1619

Bolognese School; born at Bologna, placed with Prospero Fontana, afterwards entered the school of Passignano at Florence, and studied Correggio and Parmigianino at Parma, Giulio Romano at Mantua, and Titian at Venice; carried on the Carracci School from 1600 until his death.

28 Susannah and the Elders

Susannah kneeling, right. The elders, one leaning on a parapet, behind her, left.

Canvas, 56 in. *h.* by 43 in. *w.* (1·42 × 1·09).

Formerly in the Orléans Collection (not apparently in 1727), from which it passed in 1799 into the Angerstein. A repetition is in the Uffizi. Purchased with the Angerstein Collection, 1824.

86 Entombment of Christ

The body of Christ, wrapped in a sheet, is being lowered into a tomb by torch-light.

Copper, 17 in. *h.* by 13 in. *w.* (0·43 × 0·33).

Formerly in the Corsini Palace, Rome. Imported by Ottley; in his Sale, 1801. Bequeathed by Lieut.-Colonel Ollney, 1837.

CARRIERA (Rosalba) *See* ROSALBA

CARUCCI (Jacopo) *See* PONTORMO

CASENTINO (Jacopo dal) *See* GIOVANNI DAL PONTE

CASTAGNO (Andrea dal) 1410?—1457

Florentine School; CASTAGNO, so called from his birthplace in the Mugello. Attracted the attention of Bernardetto de' Medici, who took him to Florence, where he was apprenticed and mostly worked; influenced by Donatello; working in Sta. Maria Nuova, 1457; died at Florence.

1138 The Crucifixion

Centre, Christ on the Cross. At the foot stand the Virgin, left, and S. John, right. Nearer the foreground the two malefactors crucified. Dark sky background, shading to light at the horizon.

Wood, 11 in. *h.* by 13¾ in. *w.* (0·27 × 0·34).

Purchased from C. Fairfax Murray, Florence, 1883.

Ascribed to CASTAGNO

584 An Altarpiece

Eighteen panels in elaborate Gothic setting. In the centre two panels with, respectively, SS. John the Baptist and Michael and a Bishop and a Virgin Martyr; above, circular panels with the Virgin and Angel of the Annunciation, surmounted by cusped panels with the Virgin and S. John the Evangelist. Six small panels on each side.

Tempera on wood, 78 in. *h.* by 62 in. *w.* over all (1·98 × 1·57).

Has been ascribed to one of Cossa's assistants in the Schifanoia ; and to the painter of the Carrand Triptych (said to be Giuliano Pesello) in the Museo Nazionale, Florence. From the Convent of S. John the Evangelist, Prato Vecchio. Purchased as Castagno with the Lombardi-Baldi Coll., Florence, 1857.

CASTILLO y SAAVEDRA (Antonio del) 1603—1667

Spanish School ; born and died in Cordova ; pupil of his father and of Zurbarán.

3647 The Holy Family

Mary in red dress, black cloak lined with yellow and pink-brown hood, and Joseph in red and brown, adore the Child, Who sleeps in a basket with a torn white coverlet. Background left, hill and trees ; right, a thatched shed.

Canvas, 36 in. *h.* by 45½ in. *w.* (0·91 × 1·13).

Presented by Sir Henry Howorth, through the National Art Collections Fund, in memory of Lady Howorth, 1922.

CATENA (Vincenzo) 1470 ?—1531 ?

Venetian School. Vincenzo di Biagio, known as Catena ; born at Treviso ; first influenced by Giovanni Bellini, later by Giorgione. Said to have died at Venice.

1121 Portrait of a young Man

Bushy fair hair covering the forehead, and falling round head and neck ; pale complexion, blue eyes ; black doublet and cap. Blue sky, with small cumuli.

Wood, 11¾ in. *h.* by 9¼ in. *w.* (0·29 × 0·23).

The ascription is tentative. A version, representing a martyr, in the Castello Borrommeo, Isola Bella, attrib. Antonello. Possibly the portrait ascribed by Waagen to Girolamo da Santa Croce. From Hamilton Collection as by Leonardo ; purchased as by Giov. Bellini (344), June 24, 1882.

3540 Madonna and Child with S. John

Against a blue sky with small white clouds, the Virgin in dark steel-blue cloak, lined bronze-green, violet-blue robe and white hood, holds the red-gold haired naked Child Who leans to caress S. John, whose hair is brown, and tunic green.

Wood, 28 in. *h.* by 22¼ in. *w.* (0·71 × 0·57).

A drawing is in the Albertina. Bought from Colnaghi and presented by A. A. de Pass, 1920.

See also PALMA VECCHIO, 234, 694

School of CAVALLINI (Pietro) Active *c.* 1270—after 1316

Roman School. In 1291 signed the existing mosaics in Sta Maria in Trastevere ; *c.* 1293, decorated Sta Cecilia with frescoes, the most important painting by him of which any considerable part survives ; 1308 in Naples, in the King's service. Probably, with several followers, worked in the Upper Church at Assisi.

4143 An Evangelist

Bust length, three-quarters right. The right hand turns the pages of a book, in which the left rests. Yellow-brown robe, patterned blue.

4144 An Evangelist

Bust length, almost profile left, looking upwards. The left hand rests on a sloping desk, the forefinger of the right touches the lips. Full brown beard and white robe, with folds indicated in yellow; on the mantle, traces of green and blue.

4145 A Holy Bishop

Bust length, half right. The left hand holds a book bound in dull red. White robe with folds indicated in red-brown; mitre; grey glove on right hand.

Nos. 4143–5. Fresco transferred to canvas, mounted on wood. Each, 31½ in. *h.* by 25¾ in. *w.* (0·80 × 0·65).

Each figure is within a medallion set inside a rectangle, the frames of both being black and white. Background, within the medallion, blue; between the medallion and rectangle, alternately dull red and green. Haloes embossed.

Removed in 1923 from the Palazzo del Podestà, Assisi, said to have been the residence of the artists who worked in S. Francesco, Assisi. Purchased from G. Dudley Wallis, 1926.

CAVALLINO (Bernardo) *See* ITALIAN SCHOOL, 1157

CAVAZZOLA *See* MORANDO

CESARE DA SESTO 1477?—1523

Milanese School; born at Sesto Calende; influenced by Leonardo da Vinci and Raphael. In 1506 at Ostia, 1507–12 at Milan. Then in Rome, 1520.

2485 Salome

Salome stands, right, in red, holding a yellowish-green mantle; the executioner stands left, holding S. John's head over a basin on a table; Salome wears a chaplet of leaves.

Cedar wood, 52¾ in. *h.* by 31⅝ in. *w.* (1·33 × 0·80).

Bought from Barberini Palace, by Collot, 1799; Collot Sale, Paris, 1855, bt. by Thibaudeau (16,500 fr.), as Leonardo; Thibaudeau Sale, Paris, March 13th, 1857 (12,100 fr.); Scarisbrick Sale, May 13th, 1861 (243), £388, as Leonardo, bt. by Davenport Bromley; not in his Sale, June, 1863; bt. by Salting from Rev. Hawkins; in Salting Collection, 1875, as by Luini; exhib. B.F.A.C., 1898 (16), as by Cesare da Sesto. Replicas in Vienna Gallery (colours different, possibly Flemish) and at Hampton Court. Salting Bequest, 1910.

CHAMPAIGNE (Philippe de) 1602—1674

French School; born at Brussels; visited Paris, 1621; worked under Nicolas Duchesne; revisited Brussels, 1627, and returned to Paris, becoming in 1648 one of the original members of the Académie Royale. Decorated the Luxembourg Palace for Marie de Médicis. He died at Paris.

798 Three Portraits of Cardinal Richelieu

A full face and two profiles; over the right hand one: "De ces deux profiles cecy est le meilleur."

Canvas, 23 in. *h.* by 28½ in. *w.* (0·58 0·72).

Armand-Jean du Plessis de Richelieu, × 1585–1642, Cardinal, 1622.

An inscription on the back states that the painting was done for the Roman sculptor Mocchi, who made from it a statue of the Cardinal. Presented by Sir Augustus Wollaston Franks, 1869.

1449 Cardinal Richelieu

Standing full length in crimson robes and velvet skull cap; the cross of the Order of the Holy Ghost hangs by a blue ribbon round his neck; his left hand holds up his cappa, showing crimson cassock and white rochet beneath; in his right hand a biretta; a chair behind him. In the background, a dark curtain, and beyond an open archway. Signed: P. DE CHAMPAIGNE.

Canvas, 101½ in. *h.* by 69 in. *w.* (2·57 × 1·75).

A repetition of the picture in the Louvre. Espagnac Sale, 1868; Lyne Stephens, May 11th, 1895 (361), bought by C. Butler; presented by Charles Butler, 1895.

2291 Cardinal de Retz

Dressed in a red mozzetta, with white rabat and red skull-cap; half-length, three-quarters right.

Canvas, 28 in. *h.* by 22 in. *w.* (0·71 × 0·55).

Jean-François-Paul de Gondi, Cardinal de Retz, 1614—1679. A leader in the Fronde, 1648. Imprisoned 1652; escaped abroad; 1662 returned to France; published memoirs.

Bequeathed by George Fielder, 1908.

CHARDIN (Jean-Baptiste-Siméon) 1699—1779

French School; born in Paris in 1699; studied under and entered the ateliers of Cazes and N. Coypel. He then worked under J.-B. Van Loo at Fontainebleau. In 1728 member of the Académie, and in 1752 a treasurer; in 1759 tapissier of the Louvre; died in Paris.

1258 Study of Still Life

A black bottle and a tumbler half filled with wine; a loaf of bread and a knife placed on a newspaper by way of a tablecoth. Grey-brown background. Signed: *Chardin.* 1754.

Canvas, 14½ in. *h.* by 17¼ in. *w.* (0·36 × 0·43).

Guiffrey, 27. Presented by Lord Savile, G.C.B., 1888.

1664 La Fontaine

In a kitchen or scullery, a woman in white cap, blue apron, and red, white and blue striped skirt, drawing water from a copper "fontaine," into a black jug. Through an open door another woman and child.

Canvas, 14½ in. *h.* by 17¼ in. *w.* (0·36 × 0·43).

Painted *c.* 1733. Guiffrey, 26; perhaps in Lempereur (1773) and Le Roy de Senneville (1780) Sales. Similar pictures at Stockholm (781), dated 1733, Colls. Sir H. Cook and Mme. Jahan-Marcille. Purchased from Sortais, Paris, 1898.

4077 The Lesson

Right, a young girl stands, three-quarter length, profile left, in a green-blue dress, white apron, undersleeves and fichu, and white cap with red and orange ribbons. She points with a hat pin or knitting needle to the letters in a reading book lying on top of a low brown wood cupboard. Behind this stands a child, seen bust length and full face,

in a cap patterned with orange, red and green-blue, following with eyes and finger the movement of the pointer. Grey-green background. Signed: *chardin.*

Oil on canvas, relined, 24¼ in. *h.* by 26¼ in. *w.* (0·61 × 0·66).

A painting of the subject entitled "La Petite Maîtresse d'Ecole" was exhibited at the Salon, 1740, and engraved by Lépicié, 1740. An earlier version (24½ in. × 28¾ in.) is in the Nat. Gall. of Ireland. A third (0·58 × 0·74) was in the Curel Sale, Paris, 1918, and a fourth, reduced (0·25 × 0·20), is in Coll. H. de Rothschild, Paris. Of the four, our picture and the one in Dublin correspond more closely with the engraving. In the Watelet Sale (1786) was "Une femme occupée à faire lire un enfant" (24 in. × 30 in.); and in the Cypierre Sale, 1845, a "Leçon de lecture."

James Stuart Coll. (Christie's, April 19, 1850, No. 185, bt. Fuller).

Bequeathed by Mrs. Edith Cragg as John Webb Bequest, 1925.

4078 A House of Cards

Left, a boy seen three-quarter length, profile right, leans against a brown table with green baize top. He wears a grey-brown long-skirted coat with blue collar, a black tricorne hat with gold piping, and a black ribbon tying back his long hair. On the table he builds a house of cards. Other cards, a piece of money, and a slip of card inscribed "500" are on the table. Grey-green stone background. Signed: *chardin.*

Oil on canvas, relined, 23¾ in. *h.* by 28½ in. *w.* (0·60 × 0·72).

Numerous versions of the subject exist, in which the boy is generally profile left, with much variation in the accessories.

James Stuart Coll. (Christie's, April 18, 1850, No. 107, bt. Chaplin).

Bequeathed by Mrs. Edith Cragg as John Webb Bequest, 1925.

CHIMENTI (Jacopo) *See* EMPOLI

CHRISTUS (Petrus) 1410?—1473?

Netherlandish School. Born at Baerle, near Tilborg; in 1444 he purchased the rights of citizenship in Bruges, where he died. Dated works, 1446—1457.

696 Marco Barbarigo, Venetian Consul in London

Bust length, half left, in scarlet robe with furred collar, white shirt, dull purple head-dress; in his hand a letter addressed to him in London. Background, dark green.

Oak, 9½ in. *h.* by 6½ in. *w.* (0·24 × 0·16).

Marco Barbarigo; b. 1414; Consul in London, 1449; doge 1485; died 1486.

Purchased from Manfrini Gallery, Venice, as by Gerard van der Meire, 1862.

2593 Portrait of a Young Man

Standing half-length, three-quarters right. He is bare-headed and wears a deep scarlet tunic with a furred collar. His hat hangs just below his right elbow; in his hands is an open book. Above his head a board with an illuminated sheet of vellum edged with a narrow red riband, representing the Vernacle (Christ's head with its cruciform

nimbus and rays), beneath which is a rhymed prayer, in red and black, the first line being *Incipit oratio ad sanctam Veronicam.*

Wood, 14¾ in. *h.* by 10½ in. *w.* (0·37 × 0·26).

Formerly called Philip, Duke of Burgundy, and attributed to R. v. der Weyden; bought for Northbrook Collection from Farrer, 1863; exhibited R.A., 1880 (194), attributed to P. Christus; (16) in Northbrook 1889 Catalogue. Exhibited B.F.A.C., 1892 (10). Apparently in Salting Collection about 1900; exhibited Bruges 1902 (18); Salting Bequest, 1910.

[LENT. Edward Grimston]

Bust length, slightly right, eyes front. Clean-shaven. Wears a green sleeveless gown over a red doublet, open in front to show his white shirt, and a black turban-shaped head-dress from which a long fold of material falls in front of his left shoulder. In his right hand, a silver collar of S.S. In the background, a room with open timbered roof lit by a circular window; on the right, the far wall panelled to half its height. On this wall two shields with Grimston's arms, argent on a fess sable three mullets or pierced gules, differenced by a sable spot, as he belonged to a younger branch of the family. On the back, on a green ground, the same arms and an inscription in Gothic letters: *Petrus xri me fecit a.* 1446.

Panel, 13¼ in. *h.* by 9¾ in. *w.* (0·34 × 0·25).

Edward Grimston d. 1478. At Brussels in 1446, where this picture was probably painted.

Exhib. Society of Antiquaries, 1863; National Portrait Exhibition, 1866 (17); B.F.A.C., 1892 (12) and 1909 (67); Guildhall, 1906 (25); Burlington House, 1927 (13). Lent by the Earl of Verulam, 1925.

Ascribed to CHRISTUS

2602 Man with a Ring in his Hand

Bust portrait, three-quarters right; clean shaven, wearing a brown dress edged with fur and a dark head-dress. A ring in his right hand. Across the background a blue and white striped curtain with the repeating inscription "HAR LAS UBER GAN" ("May the Clouds pass over"). Grey tone.

Wood, 6¾ in. *h.* by 5 in. *w.* (0·17 × 0·12).

Salting Bequest, 1910.

CIMA (Giovanni Battista) 1460?—1517–18?

Venetian School. GIAMBATTISTA DA CONEGLIANO, called CIMA; apprenticed to B. Montagna, later influenced by Giovanni Bellini. In 1488 in Vicenza; worked in Udine and Conegliano, and 1492—1516 in Venice. Later was in Friuli.

300 Madonna and Child

The Virgin, seated centre between marble rails, supports the Child standing on her right knee. She wears a blue mantle lined with yellow-brown and red tunic. Landscape background, with town left and castle right. Blue sky with clouds. Signed: JOANNES BAPTISTA, P.

Wood, 27 in. *h.* by 22½ in. *w.* (0·68 × 0·57).

A version or copy, differing in details, was formerly in the Liechtenstein Coll., Vienna; another was in a Leningrad Museum, sold Berlin, Nov., 1928.

Purchased from M. Roussele, Paris, 1858.

634 Madonna with the Child holding a Goldfinch

A hilly landscape, with a view of a town in the background. Madonna in white embroidered head-dress, deep rose gown and dark blue mantle. Flesh tone flushed ivory. Signed: JOANES. BAPTISTA. CONEGLA^{S}. P.

Wood, 20½ in. *h.* by 17 in. *w.* (0·52 × 0·43).

Formerly in Lord Powerscourt Collection (a Sale was in April, 1845); W. Coningham Sale, June 9, 1849 (41), bt. Nieuwenhuys (£68 5s.). Purchased from E. Beaucousin, Paris, 1860.

816 The Incredulity of S. Thomas

Christ in white, full face, centre, Thomas touching Him, surrounded by ten other apostles, all full length. Two arched windows open upon a landscape. Colours: heather, moss-green, copper, rose and pale grey. Signed: *Joanes Baptista Coneglianesis opus*, 1504. An inscription, partly obliterated, gives the names of the officers of the Confraternity of the Battuti.

Wood, arched top, 115 in. *h.* by 78 in. *w.* (2·92 × 1·98),

Commissioned for the Church of S. Francesco, Portogruaro, 1497; there till 1832, then moved to S. Andrea, and in 1864 to the Town Hall, Portogruaro; purchased from the Sindaco and Director of the Hospital of S. Francesco, 1870.

1120 S. Jerome in the Desert

S. Jerome, with white beard, kneels before a cross. Behind him a lion, a hawk on a tree. A serpent crawls from beneath the rock on which is the cross.

Wood, 12½ in. *h.* by 9¾ in. *w.* (0·31 × 0·24).

From Hamilton Coll., as by H. de Bles, "from the Collection of the Nuncio of Verona; bought in Venice, 1770, by Mr. Strange. From Fonthill" (not in 1823 Fonthill Sale Catalogue); bought, Hamilton Sale (26), June 17, 1882.

1310 Ecce Homo

The head crowned with thorns; blood flowing from the brow. The shoulders are covered with dark blue drapery.

Wood, 14 in. *h.* by 11 in. *w.* (0·35 × 0·27).

Purchased, Perkins Sale (37), as by C. Dolci, June 14, 1890.

2505 David and Jonathan

David, carrying the head of Goliath and a sword, is walking with Jonathan. A castellated city on a hill in the distance.

Wood, 15⅝ in. *h.* by 15¼ in. *w.* (0·40 × 0·39).

From Modici Coll., Naples and Volpi Coll., Florence; in Salting Collection, 1898; exhibited B.F.A.C., 1902 (winter) (23); Salting Bequest, 1910.

2506 Madonna and Child

The Virgin, wearing a red tunic, seated, three-quarters length, with the Child in her lap; she holds His right foot. A city on a hill in the left background. Signed: IOANNES BAPTISTA P.

Wood, 24½ in. *h.* by 20⅛ in. *w.* (0·62 × 0·52).

In Salting Collection, 1898; Salting Bequest, 1910.

3112 Madonna and Child, with SS. Paul and Francis

Half-lengths; Mary, centre, full face, rose red tunic, dark green-blue mantle, lined with brown-rose. Jesus is seated naked on her left arm, His right foot in her right hand. S. Paul is left, three-quarters right: moss-green tunic, scarlet mantle; right, S. Francis, a reed cross in right hand, profile left.

Wood, 19½ in. *h.* by 34⅜ in. *w.* (0·49 × 0·87).

Exhibited Leeds, 1868 (76). Layard Bequest, 1916.

3113 Madonna and Child with SS. John and Nicholas

Mary, seated centre, nearly full face, in a white hood, rose tunic and bluish-green mantle with orange lining. Left, S. John Evangelist, white tunic, moss-green mantle, the book and pen in right hand. Left, S. Nicholas of Bari receiving three golden balls from the Child, Who sits naked on Mary's knee.

Canvas, 20 in. *h.* by 28 in. *w.* (0·51 × 0·71).

Bought with **3112** from Favenza, at Venice, by Layard. Restored by Pinti. Layard Bequest, 1916.

School of CIMA

3086 Augustus and the Sibyl

Centre, an old man kneeling, profile left; behind him stands the girlish Tiburtine Sibyl with raised hands. The Mother and Child in the sky left. A grove, left; a doe at the edge. A town (Monselice ?), bridge and lake in mid-distance; mountain distance.

Wood, 9⅝ in. *h.* by 18⅛ in. *w.* (0·24 × 0·46). The picture, 7 in. *h.* by 15⅜ *w.*, occupies the middle of the panel, which is edged by a painted border of leaf decoration on a blue ground (concealed by the frame).

Bought by Layard from Richetti, as by Carpaccio. Layard Bequest, 1916.

School of CIMABUE (Giovanni) *See* School of DUCCIO, 565

CIONE (Andrea di) *See* ORCAGNA

CIONE (Jacopo di) *See* JACOPO DI CIONE

Ascribed to CLAEISSINS (Antoine), *c.* 1536–1613

Flemish School. Pupil of his father Pieter and of Pieter Pourbus. Worked Bruges; 1570 member of Guild of S. Luke; 1570–1581, painter to the town. Died Bruges.

2159 The Nativity

Centre, the Child lies within an aureole of light, surrounded by kneeling child angels. Left, the Virgin kneels, in dark blue; behind her, the ox. Right, S. Joseph in crimson, stands, holding a lighted candle; behind him a man and a woman. Above, three child angels. Through arches in the background wall of dark grey stone, the Announcement to the Shepherds; and the Three Kings led by the star.

Oil on panel, 26 in. *h.* by 18½ in. *w.* (0·66 × 0·47).

Krüger Coll., Minden, 1848 (Part II. 19). Purchased Krüger Coll., 1854.

CLAESZ (Pieter) 1600—1661

Haarlem School. Often confused with Heda; his dated works range from 1623—1657. Died in Haarlem.

2592 Fruit Piece

Drinking vessels, fruit dishes, a knife, nuts, strawberries, and a melon on a table covered with a white cloth. Signed: P.C., 1649, in monogram.

Wood, 23¾ in. *h.* by 19¾ in. *w.* (0·60 × 0·50).

In Salting Collection, 1890; Salting Bequest, as by Heda, 1910.

CLAUDE 1600—1682

French School. CLAUDE GELLÉE, called CLAUDE LE LORRAIN; born at Chamagne; went to Rome *c.* 1613, and became a servant and pupil of Agostino Tassi, the landscape painter. In 1625 he revisited France, returning to Rome, 1627, where he met J. von Sandrart; died at Rome.

2 Landscape: Cephalus and Procris

The reconciliation of Cephalus and Procris. Cephalus is receiving from Procris the presents of Diana—the hound Lelaps, and the dart with which she was subsequently killed. Signed: C.G.L. (in monogram). I. V. ROMAE, 1645.

Canvas, 40 in. *h.* by 51 in. *w.* (1·01 × 1·29).

Sm. 91. *Lib. Veritatis*, 91. Imported by Delahante early in 19th century; Angerstein Coll., 1824.

5 A Seaport at Sunset

Buildings on the left; ships on the right; the sun near the centre. Signed, CLAVDIO. G.I.V. ROMAE, 1644.

Canvas, 39 in. *h.* by 51 in. *w.* (0·99 × 1·29).

Corresponds with Sm. 43 and *Lib. Veritatis* 43. Cf. also *Lib. Veritatis*, 28. Painted, for Cardinal Giorio. Probably imported by Delahante: Panné Sale 1800; Angerstein Coll., 1824.

6 David at the Cave of Adullam: "The Chigi Claude"

Rocks with a cave, right, figures at the entrance; centre, two soldiers with spears advancing right; centre mid-distance, two trees;

left, a square tower on a hill; wooded distance, sea beyond. Signed: CLAVDIO GILLEE I. V. ROMAE 1658.

Canvas, 45 in. *h.* by 74½ in. *w.* (1·14 × 1·89).

Sm. 145. *Lib. Veritatis,* 145. Painted for Agostino Chigi, Rome. Bought (temp. French Revolution) by Sloane, in Rome, from the Chigi Palace; sent to England. Bought Buchanan and sold by him 1808 to Walsh Porter. In Walsh Porter Sale, April 14th, 1810 (46) ("Sinon before Priam") (£2,750). Exhib. B.I., 1816 (64), lent by H. Carr; Holwell Carr Bequest, 1831.

12 Landscape: Marriage of Isaac and Rebecca

In the right foreground, a girl and young man dancing to the music of two girls. Round them, a group of spectators. On the left, a herd of cattle watering; and, beyond, a group of armed horsemen. In the background, framed by tall trees, a river flows from the left distance. On its bank a mill and, beyond, a bridge. On the further bank a plain extending to mountains on the horizon.

Inscribed on a tree stump: *Mariage dIsac avec Rebeca.* Signed: CLAUDIO GIL. I.N.V. ROMAE 1648.

Canvas, 59 in. *h.* by 79 in. *w.* (1·49 × 2·00).

This and **14** are hung on each side of the "Sun rising through Vapour" (**479**) and the "Dido building Carthage" (**498**), in accordance with the terms of the bequest of J. M. W. Turner.

Sm. 113. Painted for the Duc de Bouillon at Paris; a repetition, with variations, of the Doria or Pamfili Claude, known as "Il Molino." From the Bouillon Collection (a Sale, 1805); an "Isaac and Rebecca" was in Lafontaine Sale, London, 1807. Bought with No. **14** for £8,000 for Angerstein Collection, with which purchased, 1824.

14 Seaport: Embarkation of the Queen of Sheba

The sun a little above the horizon; in the left foreground a Corinthian ruin, with shipping behind; on the right, Italian architecture, and the queen and her attendants descending steps to a boat. A ship at anchor near the entrance of the port. Figures in the right foreground, a boat in the centre. Inscribed: CLAVDE GIL. I.V. FAICT. POVR. SON ALTESSE. LE DVC. DE. BVILLON. A ROMA, 1648; and: LA REINE DE SABA VA TROVER SALOMON.

Canvas, 59 in. *h.* by 79 in. *w.* (1·49 × 2·00).

Sm. 114, *Lib. Veritatis,* 114. Painted for the Duc de Bouillon, 1648; in the Bouillon Collection until the French Revolution; in Bouillon Sale, 1805, bought by Erard, who sold it to Angerstein. Purchased with the Angerstein Collection, 1824.

19 Landscape: Narcissus and Echo

Trees massed, left; on the left of the centre, in the mid-distance a castle against the sky. A sapling on the extreme right. In the left foreground a nymph asleep; nearer the centre Narcissus looking in a pool. A wooded plain in the middle distance, mountain in the distance. An inscription in the left corner.

Canvas, 37 in. *h.* by 47 in. *w.* (0·93 × 1·19).

Sm. 77. *Lib. Veritatis,* 77. According to this, painted for some patron in England, in 1644. A "Narcissus" was in the Bernard Sale, 1783; our picture was bought from the Delmé Collection by Sir George Beaumont; exhibited B.I., 1821 (83). Presented by Sir G. Beaumont, 1826.

30 Seaport: Embarkation of S. Ursula

On the left, architecture, a columned portico in front; on the right, ships and trees; centre, porters, laden with bales. The Saint, with a long train of Virgins, descending steps to the boats, left. In the right distance a castle, behind a ship. Signed: CLAUD . . . ROMAE 164 . . .; below, another inscription, illegible.

Canvas, 44 in. *h.* by 59 in. *w.* (1·11 × 1·49).

Sm. 54. *Lib. Veritatis*, 54. Painted for Cardinal Barberini in 1646, and remained in the possession of the Barberini family until 1760; purchased by Locke, of Norbury Park; sold to Van Heythusen, then to Desenfans, and later to T. M. Slade for £1,200. In Desenfans Sale, 1786, valued at £2,500. Later in the Angerstein Collection, whence purchased in 1824.

55 Landscape: Death of Procris

A forest scene. On the left a dead tree; in the middle-ground, among trees, a town by a small lake; a deer against the sky is descending towards the lake. In the foreground, left, Procris lies shot by the arrow from her husband Cephalus, who approaches with his hound.

Canvas, 15 in. *h.* by 19 in. *w.* (0·38 × 0·48).

Sm. 100. *Lib. Veritatis*, 100. Presented by Sir George Beaumont, in 1926.

58 Landscape, with Goatherd and Goats

Trees massed on the left and straggling across towards the mid-distance; in the right foreground is a goatherd, playing the pipes; goats towards the right.

Canvas, 20⅛ in. *h.* by 16 in. *w.* (0·52 × 0·40).

Formerly in the collection of Lord Londonderry; possibly exhib. B.I., 1816 (66), lent by Sir G. Beaumont. Presented by Sir George Beaumont, 1826.

61 Landscape, with Figures

"The Annunciation," or "The Angel appearing to Hagar." The figures are in the foreground, left, beneath an ash; two tall trees conspicuous on the right. In the middle ground a winding river, a bridge with a single arch beyond; right distance, a castle on a square cut rock; mountains, left.

Canvas, 20 in. *h.* by 17 in. *w.* (0·50 × 0·43).

Sm. 106. A somewhat similar composition in the *Lib. Veritatis* 106. An "Angel appearing to Hagar" in anonymous Sale, 1795, bought by Forbes; another (*Lib. Ver.*, 140) from Vinot Coll. in Harris Sale, February 9, 1811 (33). Ours came from Duane's Collection ("The Annunciation") to Beaumont's; presented by Sir George Beaumont, 1826; placed in the Gallery, 1828.

1018 Aeneas at Delos

On the right, buildings; centre two trees, and ships at anchor. A road and a bridge in the foreground with figures and animals; Helenus, Anchises, Aeneas, and Ascanius stand right. Signed: CLAUDE . . . 1673.

Canvas, 40 in. *h.* by 53 in. *w.* (1·01 × 1·34).

Sm. 179. Painted for Dupassy le Gout. Comtesse de Verrue Sale, 1737; Fonspertuis Sale, Paris, 1748; 1776 in the Blondel de Gagny, Paris; Hope Sale, London, June 27th, 1816; Harman, May 18th, 1844 (115), bought by Nieuwenhuys (£1,837 10s.); sold to E. Higginson; Higginson Sale, June 4th, 1846 (222) (£1,200), bought in; second Higginson Sale, June 9th, 1860 (46) (£892 10s.), bought by Pearce. Wynn Ellis Bequest, 1875.

Ascribed to CLAUDE

1319 Landscape with View of Rome

On the right an Ionic portico, and a statue in trees. On the left a wooded slope; beyond, in the middle distance, the church of Sta. Trinità de' Monti and the painter's house. In the foreground, figures, among them a woman receiving alms. Blue sky, light clouds.

Canvas, 23½ in. *h.* by 31½ in. *w.* (0·59 × 0·80).

Purchased from the Count St. Martin d'Aglié, in 1890.

CLEEF (Joos van) *See* MASTER OF THE DEATH OF THE VIRGIN

School of CLOUET (François) 1510?—1572

French School. Probably born at Tours, and in 1541 succeeded his father, Jehan (b. *c.* 1480), as painter to Francis I. He was also painter to Henry II.

660 Portrait of a Man

Bust, three-quarters left; jerkin and black cap with plume. Dated 1543.

Wood, 12 in. *h.* by 9 in. *w.* (0·30 × 0·22).

Purchased from E. Beaucousin, Paris, 1860.

1190 Portrait of a Boy

Bust portrait, profile left. The complexion pale; the hair red and bushy. An olive brown doublet, buttoned close round the neck. Background of sage green.

Canvas, 14¾ in. *h.* by 10¾ in. *w.* (0·37 × 0·27).

Presented by G. F. Watts, O.M., R.A., 1885.

See also CORNEILLE DE LYON, 3539

CLOVIO (Giorgio Giulio) 1498—1578

Roman School; medallist and miniature painter; born Croatia, son of a Macedonian named Glovicic or Glavicic; Italy, 1516; pupil of Giulio Romano; 1524 in service of Ludwig II. of Hungary; 1526–27, Rome again; taken prisoner by Spaniards at Sack of Rome; on his release is traced at Mantua, Padua, Perugia, Rome, 1538; Florence, 1551–53; Parma, 1556; Piacenza, 1557–58; with failing eyesight returned to Rome, 1561; worked till 1569; died in Rome.

3119 A Jesse-Tree

Jesse asleep at the foot, in pale rose and gold, the Virgin and Child at the top. On the branches, in tiers, twelve of his descendants, crowned. Drapery colours, rose, gold and green. Blue ground.

Paper, 8½ in. *h.* by 6 in. *w.* (0·21 × 0·15).

Bought by Layard from Gruner. Exhib. Leeds, 1868 (107?) Layard Bequest, 1916.

CODDE (Pieter) 1600—1678

School of Haarlem. Born at Amsterdam; probably taught by F. Hals. Worked in Amsterdam and Leiden; buried Amsterdam.

2576 Man with his Wife and Son

A man in black with a black hat seated in an easy posture. His wife stands by the chimney-piece, over which hangs a landscape. By his side stands his son, hat in hand. Signed: P.C. in monogram.

Wood, 19¼ in. *h.* by 25½ in. *w.* (0·48 × 0·64).

In Sale, Christie's, July 13th, 1895 (83), "from Lord Dover's Collection," bought by G. Salting; Salting Bequest, 1910.

2584 Lady holding a Mirror

A lady in a black dress, seated in a room with pictures, holding a mirror or a picture on her knee. Behind her is an open door. In the right foreground a cat watching a mouse. Signed: *P. Codde f.* Initial letters in monogram.

Wood, 14¾ in. *h.* by 13 in. *w.* (0·37 × 0·33).

In Salting Collection about 1900; Salting Bequest, 1910.

Ascribed to COELLO (Claudio) 1642—1693

Spanish School. Born Madrid, son of Portuguese painter Faustino Coello; pupil of Francisco Rizi; painted frescoes; 1683, painter to the King; died Madrid.

1434 A Betrothal (The Morning Compliment)

At a table on platform, centre, sits a cavalier, in dark brown, with the cross of S. Iago on his mantle; a paper on a desk before him; his left hand on the shoulder of a child in scarlet who offers him a flower; behind her, extreme right, a duenna; left, behind the table, two young men. Below, left, a dog and negro, bust length; right, an elderly man in spectacles, possibly the poet Quevedo.

Canvas, 79 in. *h.* by 71¼ in. *w.* (2·00 × 1·80).

Has been ascribed to Francesco Maffei and Luca Giordano. Exhib. R.A., 1873 (86), lent Sir Edwin Landseer. Presented by Lord Savile, as by Velazquez, 1895.

COLOGNE SCHOOL *See* WILHELM (Master), 687; FRANCO-RHENISH SCHOOL, 3662

CONCA (Sebastiano) 1679—1764

Neapolitan School. Born at Gaëta, and studied in the school of Francesco Solimena. In 1706 he visited Rome, where he was much employed. He died at Naples.

1870 Cupid with the Keys

A woman seated with a hound and a cupid; another cupid in the clouds, with a key in each hand.

Canvas, 12¼ in. *h.* by 15¼ in. *w.* (0·31 × 0·38).

Acquired by the Victoria and Albert Museum, 1869, Townshend Bequest; lent by the Victoria and Albert Museum, 1895.

CONEGLIANO *See* CIMA

CONINXLOO (Jan van) *See* FLEMISH SCHOOL, 2606

CONSTABLE (John) 1776—1837

British School. Born at East Bergholt, Suffolk. Student, R.A., 1799, but largely self-taught. Elected A.R.A., 1819, R.A., 1829. Gold medal in Paris, 1824, and at Lille, 1825. Died in London; buried at Hampstead. The pioneer of modern naturalistic landscape.

130 The Cornfield, or Country Lane

A field of ripe corn in the middle distance, between two groups of trees. In the foreground, left, a shepherd-boy, in a red waistcoat, drinking from a stream; his flock, guarded by a dog, centre. In the distance, a village church and cottages. Signed: *John Constable f. London.* 1826.

Canvas, 56 in. *h.* by 48 in. *w.* (1·42 × 1·21).

Purchased from Constable's executors and presented by an Association of Gentlemen, 1837.

1207 The Hay-Wain

In the foreground a stream, through which a cart, with two men, is passing. Left, a half-timbered cottage against oak trees. On the right a fisherman, by his punt. In the middle distance, green meadows with woodland beyond. Stormy sky. Signed: *John Constable, pinxt., London,* 1821.

Canvas, 50¾ in. *h* by 73 in. *w.* (1·28 × 1·85).

Full-sized sketch in Victoria and Albert Museum (98/77-1900).

Exhib. R.A., 1821 (339), "Landscape: Noon." Sold to a Frenchman in 1824 and exhibited at the Salon, Louvre, 1824 (Gold Medal). B.I., 1853 (163), lent by G. Young; Internat. Exhib., 1862 (267), ditto; Geo. Young Sale, May 19, 1866 (25). R.A., 1871 (16), lent by H. Vaughan; B.F.A.C., 1871 (39); London Internat. Exhib., 1874 (62); R.A., 1886 (153). Henry Vaughan Gift, 1886.

1236 The Salt Box, Hampstead Heath

A road crossing the foreground bifurcates in the middle distance, and winds across the heath. On the left, is an enclosure planted with trees, beyond which a house is seen. On the right a labourer empties his barrow on a hillock overlooking an extensive view of woodland and meadows.

Canvas, 15½ in. *h.* by 26½ in. *w.* (0·39 × 0·67).

Perhaps the "Hampstead Heath," R.A., 1821.

Presented by Miss Isabel Constable, 1887.

1245 Church Porch, Bergholt, Suffolk

On the left of the foreground three figures are grouped about tombstones in a village churchyard, separated by a low wall from a group of thickly-foliaged trees. On the right, are the buttressed walls of the church, skirted by a path which leads across the enclosure.

Canvas, 17¼ in. by *h.* 14 in. *w.* (0·43 × 0·35).

Probably the "Church Porch," Brit. Inst. 1811, 25 in. *h.* by 20 in. *w.* (frame measurement); perhaps the "Church Yard" R.A. 1810. Water-colour of subject, 8 in. *h.* by 5¾ in. *w.* sold in coll. Sir. J. C. Robinson, April 21, 1902.

Presented by Miss Isabel Constable, 1888.

1246 A House at Hampstead

Foreground a pond, a horse drinking, right. On far bank a poplar, left; the house, centre; trees, right.

Canvas, 13¾ in. *h.* by 11½ in. *w.* (0·34 × 0·29).

Painted *c.* 1832. Exhib. London Internat. Exhib., 1874 (143); R.A., 1878 (238). Presented by Miss Isabel Constable in 1888.

1272 The Cenotaph

The Cenotaph erected to Reynolds by Sir George Beaumont, in Cole Orton Park, Leicestershire. Inscribed "REYNOLDS." Surrounded by oaks and beeches; autumn foliage; flanked by pedestals with busts of Michelangelo and Raphael. At the base a small pool, which a stag is leaving.

Canvas, 50½ in. *h.* by 42½ in. *w.* (1·28 × 1·07).

Painted *c.* 1836. Bought at the Artist's Sale, May 16th, 1838 (71); exhibited Internat. Exhib., 1862 (286), lent by Miss Constable; R.A., 1871 (44). Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, in 1888.

1273 Flatford Mill, on the River Stour

Left foreground a horse, ridden by a boy, on the towing path, a man adjusting the tow-rope, and another poling a barge. Right, an old oak tree and a full ditch. In the middle distance a lock and houses. Large clouds. Signed: *Jon. Constable f.* 1817.

Canvas, 39½ in. *h.* by 50 in. *w.* (1·00 × 1·27).

Probably the "Scene on a Navigable River," exhibited R.A., 1817 (255). Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, in 1888.

1275 View at Hampstead

Right, a low cliff, at the foot two donkeys; left, mid-distance, a wooded hill descending to a pool, in which cattle are drinking. In

the centre mid-distance a windmill, a village in the distance. A rainbow in a stormy sky.

Canvas, 19½ in. *h.* by 29½ in. *w.* (0·49 × 0·74).

Painted about 1833. Bequeathed by Miss Isabel Constable as the gift of Maria L., Isabel, and Lionel B. Constable, 1888.

1814 Salisbury Cathedral

Right foreground a path over a footbridge, which a man is crossing with his dog. Beyond, the river, forded by a waggon and three horses, left; the Cathedral and city in the distance; left, tall trees leaning left.

Canvas, 14 in. *h.* by 20 in. *w.* (0·35 × 0·50).

Painted about 1831. The preliminary sketch (no rainbow) for the "Salisbury Cathedral from the Meadows," exhibited R.A., 1831 (9). Exhib. R.A., 1886 (1), and possibly 1872 (41) (measurements given 20 × 14), lent by H. Vaughan; also probably B.I., 1862 (150), lent by Vaughan. Henry Vaughan Bequest, 1900.

1815 Summer Afternoon after a Shower

Right, a brown hill; mill sails, centre, over the brow; figures walking on the hillside, right. Left distance a red-roofed cottage, and trees below a thunder cloud. A man on white horse, left foreground. Said to be an effect seen near Redhill on a journey from Brighton.

Canvas, 13½ in. *h.* by 17 in. *w.* (0·34 × 0·43).

Painted about 1828. Henry Vaughan Bequest, 1900.

1817 The Gleaners

A brown stubble field against a stormy sky; two figures left, windmills, centre and right; the field rises to right; dark sky.

Canvas, 6½ in. *h.* by 12 in. *w.* (0·16 × 0·30).

Painted August 20th, 1824. Sketch near Brighton. Formerly in the Collection of Captain C. Constable, the painter's son. Henry Vaughan Bequest, 1900.

1819 Stoke-by-Nayland, Suffolk

A woman with a bundle, right foreground; tall dark trees beyond her; left mid-distance, a white house; a church tower beyond.

Canvas, 7 in. *h.* by 10 in. *w.* (0·17 × 0·25).

Painted *c.* 1831. A "Stoke-by-Nayland" exhib. Grosvenor Gallery, 1889 (233), 10½ × 7½, lent by Mrs. Fenwick. Our picture, Henry Vaughan Bequest, 1900.

1820 Dedham

In the foreground a lock with figures in a boat, and a man stooping, right. Dedham Church tower beyond the meadows across the river.

Paper, in oil, 6½ in. *h.* by 10 in. *w.* (0·16 × 0·25).

Painted *c.* 1828. Henry Vaughan Bequest, 1900.

1821 A Country Lane

Left foreground, a boy lying on his face drinking from a stream; to the right a girl standing with a pitcher in her hand; thin trees, right; a vista leading to right centre distance. The lane slants to the left distance.

Canvas, 7½ in. *h.* by 11½ in. *w.* (0·19 × 0·29).

Compare with "The Cornfield, or Country Lane" (130), painted in 1826. A "Lane in Suffolk" was exhib. Grosvenor Gallery, 1889 (315), lent by exors. of Miss I. Constable. Henry Vaughan Bequest, 1900.

1822 Dedham Vale

View from a hill; trees in foreground, cornfield below, left and centre; church in centre mid-distance; water on left horizon. Low tone.

Canvas, 9½ in. *h.* by 11½ in. *w.* (0·24 × 0·29).

Painted about 1809. Henry Vaughan Bequest, 1900.

2649 Stoke-by-Nayland

A grass field, with trees and bulrushes on the left. In the right middle distance is a cart; three reapers in white in centre mid-distance. Blue sky with clouds.

Canvas, 13¾ in. *h.* by 17½ in. *w.* (0·34 × 0·44).

Painted *c.* 1806. A "Stoke-by-Nayland" (no measurement) was in Miss Morris' Sale (miscellaneous properties), June 23rd, 1860 (198), bought by Cox (£105). Salting Bequest, 1910.

2651 Salisbury Cathedral

The River Avon across foreground; a boat to left, by far bank. Centre distance, the spire, next it, left, a large poplar. To right, the Bishop's Garden and Leadenhall House, seen beyond a large oak. Several figures on far bank. Sunlit storm-clouds.

Canvas, 20¼ in. *h.* by 30 in. *w.* (0·51 × 0·76).

Apparently exhibited Grosvenor Gallery, 1889 (294), lent by executors of Miss I. Constable; a "Salisbury" was in Captain Constable's Sale, July 11th, 1887 (72) £94 10s., bought by Agnew; a "Salisbury, painted on the spot, Nov. 19th, 1821," was in Constable Sale, June 23, 1890 (75) (perhaps not our picture). Ours was bought by G. Salting in 1891; exhib. R.A., 1903 (33), and Salting Coll. Exhib. (Agnew's), 1910 (58). Salting Bequest, 1910.

2652 Weymouth Bay

Foreground, right, the sandy shore with rocks and a cliff of Bowleaze Cove; beyond, mouth of the Jordon River; a broken sea on the left; in the distance, Jordon Hill. Clouds scudding across a blue sky; reddish ground.

Canvas, 20¾ in. *h.* by 29¼ in. *w.* (0·52 × 0·74).

Apparently in W. Fuller Maitland Sale, 1879; bought by Daniel. Possibly our picture is the "Weymouth Bay" in Constable Sale, 1887 (75), bought by Agnew (£38 17*s.*). In Salting Coll., 1890, as "Study for Louvre Picture" ("La Baie de Weymouth," 34 in. × 44 in. Sales: Bullock, 1870; Gillott, 1872; La Rochebousseau, 1873). Salting Bequest, 1910.

2653 Malvern Hall, Warwickshire

At one time thought to represent Spetchley House. A red brick country house in a park in the centre distance; trees massed, right and left; they and the house reflected in a lake in foreground; dark silvery tone. Dated on back, Aug. 1, 1809.

Canvas, 19¾ in. *h.* by 29½ in. *w.* (0·50 × 0·74).

Another, similar, " Malvern Hall " (24 × 30. Signed), treated in more detail, in 1821 belonged to Magdalena, Countess of Dysart (Suckling Sale, Sotheby's, July 23, 1924, No. 111, bought Knoedler). Another (20½ × 30½) was exhibited Grosvenor Gallery, 1889 (300), lent by exors. of Miss I. Constable, and was in the Isabel Constable Sale, July 17th, 1892 (265), bought by Gooden. Our picture exhibited R.A., 1878 (61), lent by J. H. Anderdon ; in Anderdon Sale, 1879, £99 ; in Salting Collection *c.* 1883. Salting Bequest, 1910.

2654 Study for Dedham Vale

Brown field foreground, sloping down to mid-distance ; a low hill with trees, right mid-distance ; centre distance a church tower, sea beyond ; towards right foreground a white cow : grey-blue sky, grey tone. Inscribed 24 *August.*

Wood, 5 in. *h.* by 7 in. *w.* (0·12 × 0·17).

In Salting Coll. *c.* 1883 ; in Salting Coll. Exhibition (Agnew's), 1910 (67). Salting Bequest, 1910.

2655 Mrs. Constable

Half-length, three-quarters left ; in pleated white muslin dress, a frilled collar, and a black sash (in mourning for her mother). Dated July 10th, 1816.

Canvas, 11¾ in. *h.* by 9¼ in. *w.* (0·29 × 0·23).

Exhib. Grosvenor Gallery, 1889 (282), lent by exors. of Miss I. Constable. Probably the Portrait in Constable Sale, July 17, 1892 (270). In Salting Coll., about 1900 ; Salting Coll. Exhib. (Agnew's), 1910 (71). Salting Bequest, 1910.

2656 Sea

A quiet sea with distant fishing boats under a grey sky. Labelled on the back : " Painted at Brighton, Sunday, Jan. 1st, 1826, from 12 till 2 p.m. Fresh breeze from S.S.W."

Wood, 6¾ in. *h.* by 9½ in. *w.* (0·17 × 0·24).

Perhaps from Captain Constable Sale, June 23rd, 1890, in which were two Sea Views. In Salting Coll. about 1900 ; Salting Coll. Exhib. (Agnew's), 1910 (86). Salting Bequest, 1910.

2657 Windmill

A windmill on the brow of a hill, on the side of which corn and poppies are growing. A road on the left. Stormy sky.

Canvas, 7¾ in. *h.* by 9¾ in. *w.* (0·19 × 0·24).

From Staats-Forbes Coll. ; in Salting Coll. about 1900, " On Brighton Downs, a field of Corn, bordered by Poppies, surmounted by a windmill." A " Cornfields on Brighton Downs " was in Captain Constable Sale, July 11th, 1887 (79) ; bought by Colnaghi (£32 11s.). Possibly Salting Coll. Exhib. (Agnew's), 1910 (89). Salting Bequest, 1910.

4237 Branch Hill Pond, Hampstead Heath

Looking north-west, from below Judge's Walk. Left, a green valley crossed by a flock of sheep and leading to the pond, which is backed by a group of trees. Centre and right, a sandy bluff, with men loading a cart below, and a woman in scarlet above. In the distance a house, right, and a wide-stretching landscape lit by gleams of sun. Cloudy sky.

Oil on canvas, re-lined, 21¾ in. *h.* by 30¾ in. *w.* (0·65 × 0 78)

c. 1823. An inscription on the stretcher signed Edwin W. Field and dated 1866, states that the picture belonged to William Purton after Constable's death in 1837, and was bought from him by Field in 1866. Bequeathed by Miss Susan Field, 1927.

COQUES (Gonzales) 1614—1684

School of Antwerp ; born at Antwerp ; his real name was GONSALVE COCKZ ; first the pupil of Pieter Brueghel III, and afterwards of David Ryckaert the Younger ; influenced by van Dyck ; Master in the Guild, 1640–41, and Dean twice, 1665–66 and 1680–81. Died at Antwerp.

821 A Family Group

A man in black with a white lace collar, two ladies and five little girls in a garden before a house ; to the left the youngest child is being pushed in a go-cart ; the eldest girl playing the guitar, right. Two dogs in front ; on the right, a fountain.

Canvas, 25 in. *h.* by 33½ in. *w.* (0·63 × 0·85).

Sm. 16 ; (he says imported 1824, but Nieuwenhuys says 1826). In 1826 in Mettepenning Coll., Antwerp ; bought by Nieuwenhuys and sold to Sir Robert Peel ; purchased with the Peel Collection, 1871.

1011 Portrait of a Lady

Half-length, three-quarters left, in white satin, with a red petticoat and blue shawl ; her right hand on the head of a lamb, her left on a sword hilt. A triumphal arch behind in the background.

Silver, 7 in. *h.* by 5½ in. *w.* (0·17 × 0·13).

Wynn Ellis Bequest, 1876.

1114 Sight

A young painter, with long dark hair (said to be Rob. van den Hoeck, painter and engraver 1609—1688), sits at a table, a sketch in his right hand, palette and brushes in his left. The blue baldric of his sword across his breast. On the table a map of Ostend. Clear brown tone.

1115 Hearing

A middle-aged man sits playing the lute close to a table on which a music-book lies. Clear brown tone.

1116 Touch

A young man, who has just been bled in the arm, sits with a staff in his left hand, while the blood flows from a lancet wound into a metal dish which he holds to receive it. Clear brown tone.

1117 Smell

A man sitting in a chair ; over the back his left arm holding a long clay pipe. Clear brown tone.

1118 Taste

A young man stands before a table, on which a dish of oysters is placed. A white cloth or napkin is thrown over his left arm. In his hand he holds a large glass goblet. Clear brown tone.

Wood, each panel, 9½ in. *h.* by 7⅜ in. *w.* (0·24 × 0·19).

All five purchased at the Dr. Decordes Sale, Brussels, 1857, by Vicomte du Bus de Gisignies ; purchased at his sale, Brussels, 1882.

2527 Portrait of a Man

Half length ; three-quarters left. He wears a silver-grey doublet, his own hair, a dark blue bow, and ribbons at the elbow.

Wood, oval, $6\frac{1}{8}$ in. *h.* by $4\frac{5}{8}$ in. *w.* (0·16 × 0·12).

Formerly called the Earl of Peterborough (born 1658, died 1735) ; the costume, is however, *circa* 1640–50. Salting Bequest, 1910.

CORDELLE AGII or CORDELIAGHI (Andrea)
See PREVITALI

CORNEILLE DE LYON Working *c.* 1530—1575

French School. Corneille de Lyon, in documents called Corneille de la Haye, was of Netherlandish origin ; born in The Hague ; working in France 1536, at Lyons, 1544.

2610 Antoine de Bourbon

Half-length portrait, nearly three-quarters right, of a man with a red forked beard. He wears a black satin doublet trimmed with black velvet, and a flat black cap. Brown background.

Wood, $7\frac{1}{4}$ in. *h.* by $5\frac{1}{4}$ in. *w.* (0·18 × 0·13).

Probably bought by Salting, 1903 ; Salting Bequest, 1910.

2611 A Man in Black

Bust portrait nearly three-quarters right ; black doublet and cap, dark hair and slight beard. Green background.

Wood, $6\frac{1}{2}$ in. *h.* by $5\frac{1}{2}$ in. *w.* (0·16 × 0·13).

Apparently bought by Salting, 1903 ; Salting Bequest, 1910.

3539 Portrait of a Man

Half right, eyes front, with a dark reddish beard, in black cap and high black collar with white lace ruff. Black background.

Wood, 11 in. *h.* by 9 in. *w.* (0·28 × 0·23).

Formerly attributed to François Clouet. Presented by A. A. de Pass, 1920.

CORNELISZ. or CORNELISSEN (Jacob) 1470 ?—1533 ?

Amsterdam School ; born at Oostzaan in North Holland ; painter and engraver, working in Amsterdam from 1500—1533. Prints by him are dated 1517–18.

657 Dutch Gentleman and Lady

Probably the donors of an altar-piece of which these panels are the wings ; kneeling, with their patron saints Peter and Paul standing behind them.

Wood, each panel 32 in. *h.* by $10\frac{1}{2}$ in. *w.* (0·81 × 0·26).

Purchased from E. Beaucousin, Paris, 1860.

Ascribed to CORNELISZ.

2209 Edzard I., 2nd Count of East Friesland

Bust portrait in armour with a large broad-brimmed black hat; a small medallion on the brim bears an eagle. Under his hat a skull cap covered with network; a sword on his shoulder, inscribed "Victor est qui in nomen Domini pugnavit."

Wood, 18 in. *h.* by 13 in. *w.* (0·45 × 0·33).

Edzard I., 2nd Count of East Friesland. Conrad Faber, called Conrad von Kreuznach, working at Frankfort, 1525—1551, has also been suggested as the painter of this portrait.

Bought in London by C. L. Eastlake; presented by Mrs. Eastlake in memory of her husband (a former Keeper of the National Gallery), 1907.

COROT (Jean-Baptiste-Camille) 1796—1875

French School; born in Paris, and began life as a linen-draper. He was a pupil of Michallon and Victor Bertin. Went to Rome 1825; back in France 1828; Italy 1834; Paris 1835; died in Paris.

2625 The bent Tree

A bent tree in centre foreground leaning left. Beneath it a man in a fishing boat, left, on the edge of a river. In the right middle distance two women gathering sticks. Signed: COROT.

Canvas, 19½ in. *h.* by 23¾ in. *w.* (0·49 × 0·60).

A very similar picture reproduced in Robaut 1121; painted *c.* 1855–60. Exhib. Beaux Arts, 1875 (202), and Lille, 1881 (1385), lent by M. Duparc. A variant, with a cow in it, was in the Alex. Young Collection. Salting Bequest, 1910.

3285 The Claudian Aqueduct

A view in the Campagna in afternoon sunlight. The aqueduct in mid-distance, a tower in centre. Background of hills and clouds. Trees to right cast sharp shadows on the dusty foreground. Signed to left: COROT.

Canvas, 8½ in. *h.* by 13 in. *w.* (0·21 × 0·33).

Painted *c.* 1826–28. Robaut, Vol. II., p. 38, reports an inscription on back "Etude offert par Corot à M. Panis, professeur de dessin à Sainte-Barbe." In the Doria Sale, 1899 (93). In the collection of M. Degas. Purchased Degas Sale, March, 1918.

3816 Horseman in a Wood

Against a dark grey-green wood, with two light grey birch stems on the left, a man in dark grey coat, light grey trousers and wide brimmed straw hat, seated to right on a grey horse. Signed: COROT.

Canvas, 15½ in. *h.* by 12 in. *w.* (0·39 × 0·30).

The horseman is M. Pivot, Corot's neighbour at Ville-d'Avray. Robaut No. 665. Included by mistake in the Corot Sale (No. 358); then withdrawn and returned to Mme. Pivot.

Purchased out of the Grant-in-aid and Mackerell Fund from P. Tudor Hart, 1923.

CORREGGIO (Antonio Allegri da) 1494—1534

School of Parma. ANTONIO ALLEGRI, commonly called CORREGGIO, born at Correggio. His greatest works in oil and fresco were executed at Parma between 1518 and 1530. He died at Correggio.

10 Mercury instructing Cupid before Venus

Venus, with wings and naked, stands on the left; on the right sits Mercury, holding a scroll, from which Cupid, standing between them, profile right, is reading. Background of rocks and foliage.

Canvas, 61 in. *h.* by 36 in. *w.* (1·54 × 0·91).

In Duke of Mantua's Collection; purchased for Charles I, 1628; in Whitehall, 1639; bought by Duke of Alba at Royal Sale, 1649; recorded in his Collection by Mengs ("*Opere*," published 1780); Passed into Emanuel Godoy's Collection; about 1808 taken over by Murat when King of Naples; acquired on his death by Marquess of Londonderry from his widow (ex-Queen of Naples) at Vienna. A version or copy was in the Orléans Collection. Purchased from Londonderry Collection, 1834.

15 "Ecce Homo"

Crowned with thorns, clad in rose-colour, His hands bound in front with a cord. On the left, the Virgin supported by one of the holy women. Above them Pilate, left, pointing at Christ; right, the head of a Roman soldier.

Wood, 38½ in. *h.* by 31½ in. *w.* (0·97 × 0·80).

Formerly in the Prati Collection, Parma; then in Colonna Palace, Rome; bought by Sir S. Clarke or Marquis Venuti; sold to Murat; bought from his widow in Vienna by Lord Londonderry; purchased from Lord Londonderry, 1834.

23 The Madonna of the Basket, "La Vierge au Panier"

The Child seated on the Virgin's lap; she is dressing Him in a blue coat. In the right background, S. Joseph planing a board. In the left foreground, a small basket, with a pair of shears.

Wood, 13½ in. *h.* by 10 in. *w.* (0·34 × 0·25).

A repetition of same measurements was in the Orléans Gallery. Ours was formerly in the Royal Collection at Madrid; recorded in the New Palace, by Mengs, *c.* 1770; presented by Charles IV to Emanuel Godoy. According to Nieuwenhuys, taken from the Palace in Madrid between 1808–14; came into a Mr. Wallis' hands; possibly imported to England; Passavant states that it was offered to National Gallery, on its first establishment, by Wallis, for 1,200 gs., and refused. In 1820 was in the Lapeyrière Gallery, France. Lapeyrière Sale, April 19, 1825; bought by Nieuwenhuys; sold to National Gallery, June, 1825.

2512 The Magdalen

Standing at full length in a blue robe. In her left hand the vase; her right arm on an open book on a rock. Woodland background.

Canvas, 15 in. *h.* by 10 in. *w.* (0·38 × 0·30).

An inferior version is in the Uffizi. Ours from the Ravaisson-Mollien Coll. Exhibited B.F.A.C., 1907 (32); Salting Bequest, 1910.

3920 Head of an Angel

Three-quarter left, looking upward. Blond monochrome.
Fresco, on stone, 18⅞ in. *h.* by 18⅝ in. *w.* (0·48 × 0·48) sight.

3921 Heads of two Angels

One, right, turned half-right, looking up; the other, left, turned half-left, looks down.

Fresco on stone, 19¾ in. *h.* by 28⅛ in. *w.* (0·50 × 0·71) sight.

With No. **3920**, Rondanini Coll., Rome: Dudley Coll. (Christie's, 1892 No. 54, 55). Mond Coll. 1892. Exhib. Manchester Art Treasures, 1857: R.A. 1871. Mond Bequest, 1924.

4067 Head of an Angel

Quarter left, thrown back and to the left, looking upward. To the right, thumb and three fingers of the left hand. Reddish flesh tone.

Fresco, 14½ in. *h.* by 13 in. *w.* sight (0·37 × 0·33).

Retouched with oil. With Nos. **3920–1** and a Coronation of the Virgin at Parma, all that is known to survive of frescoes for the tribune of S. Giovanni Evangelista, Parma, painted 1520–3, destroyed on reconstruction of the church, 1587.

Bought in Italy *c.* 1820 by R. W. Fox; Croker-Fox Coll. (Sotheby's, Feb. 25, 1925. No. 58 bt. in). Exhib. R.A., 1882, No. 207, lent Croker-Fox. Presented by an anonymous donor, 1925.

4255 Christ taking leave of His Mother

On the left, Christ kneels, in white robe and deep scarlet mantle, His head bent and His hands crossed on His breast. On the right, the Virgin, in blue mantle over dull rose robe and white veil, sinks half-fainting into the arms of one of the Marys, whose long brown hair falls over her orange-yellow robe and dull rose mantle. Behind Christ stands S. John, in scarlet mantle and yellow robe, his hands clasped in distress; to the right, a classic portico of grey-brown stone, with ionic capitals. On the left, a valley enclosed by grey-brown and dark blue-green hills leads away to the Sea of Galilee, in which is reflected the last gleam of daylight from the blue and purple-grey sky.

Oil, on canvas, 34⅛ in. *h.* by 30⅓ in. *w.* (0·87 × 0·77).

Painted 1512–14. Recognized in Milan as a Correggio by the Abbot Carlo Bianconi at the end of the eighteenth century. Colls. Parlatore, Florence; R. H. Benson (sold therewith, 1927). Exhib. B.F.A.C. 1894 (50, lent Benson); R.A., 1896 (131); Grafton Galls., 1909–10 (72); Manchester Art Gallery, 1927 (30). Presented by Sir Joseph Duveen, Bart., 1927.

After CORREGGIO

7 Group of Heads

Ten views of heads, part of a choir of angels.
Canvas, 60 in. *h.* by 42 in. *w.* (1·52 × 1·06).

37 Group of Heads and Figures

Nine heads and figures, part of the same composition as **7**. In the lower part, left, the head of a lamb.

Canvas, 61 in. *h.* by 42 in. *w.* (1·54 × 1·06).

After groups in the apse, destroyed 1587, of S. Giovanni Evangelista, Parma. Perhaps by Annibale Carracci. *See* under **4067** above.

This and **7** formerly owned by Queen Christina of Sweden ; 1727, in Orléans Coll. ; brought to this country, *c.* 1792–3, and bought by Angerstein. Angerstein Collection, 1824.

76 The Agony in the Garden

Christ kneeling, left, looking up at an angel ; landscape background. Wood, 14 in. *h.* by 16 in. *w.* (0·35 × 0·40).

A copy of the original in the Duke of Wellington's Coll. Angerstein Collection, 1824.

96 Ecce Homo

A copy of No. **15** above. Bequeathed, as by L. Carracci after Correggio, by W. Holwell Carr, 1831.

COSIMO *See* PIERO DI COSIMO

COSSA (Francesco del) 1435 ?—1477

School of Ferrara ; follower of Tura ; 1456 working in Ferrara ; in 1470 he removed to Bologna.

597 S. Vincent Ferrer

Standing full length, full face, a book in his left hand, a broken pier behind him ; Christ in glory above, surrounded by angels bearing the instruments of the Passion. An arch low down in right background.

Wood, in tempera, arched top, 60 in. *h.* by 35½ in. *w.* (1·52 × 0·90).

Formerly described as S. Hyacinth. Centre panel of an altar-piece of which the other parts are in the Brera and the Vatican ; purchased from Costabili Collection, Ferrara, as S. Dominic, by Zoppo, 1858.

School of COSSA *See* CASTAGNO (ascribed to), 584

COSTA (Lorenzo) 1460 ?—1535

School of Ferrara ; born at Ferrara ; probably studied under Cosimo Tura and Francesco Cossa. In 1483 established himself at Bologna, where he became Francia's partner and remained at least three and twenty years. He went to Mantua in 1509, in the service of Francesco Gonzaga ; died there.

629 Madonna and Child with Saints

The Virgin and Child enthroned, with four angels in the arched centre panel. In the side panels are : left, S. Peter, standing, below ; S. John the Baptist, seated, above ; right, S. Philip, standing, below ; S. John the Evangelist, seated, above. A landscape background extends across the lower part of the whole picture. Signed : LAVRENTIVS. COSTA, F. 1505.

Canvas, from wood; five compartments; centre, 65½ in. *h.* by 29 in. *w.* (1·66 × 0·73); sides, 21½ in. (0·54) and 43 in. (1·09) *h.* by 22½ in. (0·57) *w.*

Formerly in the Oratorio delle Grazie, Faenza; 1780 in Ercolani Collection, Bologna; 1837 in Wigram Collection, Rome; bought by Van Cuyck, 1848, by Reiset, 1849; purchased from him 1859.

2083 Battista Fiera of Mantua

The tutor of the children of Baldassare Castiglione. A clean-shaven man with reddish hair and three warts upon his left cheek; brown jacket and black cap; standing behind a grey parapet, on which is an obliterated inscription.

Wood, 19¾ in. *h.* by 14½ in. *w.* (0·50 × 0·36).

Engraved as frontispiece to "*Baptistae Fierae Mantuani Coena.*" Exhibited B.F.A.C., 1894 (15); John Samuel Collection, bequeathed by the Misses Cohen, 1906.

Ascribed to COSTA

3103 The Gathering of Manna

Behind the groups gathering the manna are the wattled booths of the congregation; beyond them trees and blue hills.

Tempera on linen, 47½ in. *h.* by 31 in. *w.* (1·20 × 0·78).

On back, brand and label of the Costabili Coll., No. 17.

3104 The Triumph of Miriam

Miriam in centre, dancing with other women; left, the Children of Israel emerge from a ravine; right, a tall tree; mountain background.

Tempera on linen, 47 in. *h.* by 31 in. *w.* (1·19 × 0·78).

On back, brand and label of Costabili Coll., No. 19. These two pictures were in a series of eight scenes from the Old Testament (Nos. 71–78), ascribed to Ercole Grandi in the Costabili Coll., Ferrara, 1838, of which one is at Bergamo (Morelli Coll.), four in the Visconti-Venosta Coll. (Rome), and the eighth has disappeared.

Layard Bequest, 1916.

3105 Adoration of the Shepherds

The Child lying centre, outside a cave. Mary and a shepherd kneel right and left beyond Him. S. Joseph and a shepherd stand right and left at His feet and head. Above them, right and left, angels in green and light rose, sounding trumpets. Draperies, blue, orange, grey, green and orange-vermilion. In the sky, centre, angels with instruments of the Passion; right and left, in eighteen groups, angel choirs.

Wood, 20½ in. *h.* by 15 in. *w.* (0·52 × 0·38).

On back, Costabili Coll. label (92) and brand; (57) in 1838 Catalogue. Bought by Layard, 1866. Layard Bequest, 1916.

COTES (Francis) 1725—1770

English School. Pupil of George Knapton; worked in crayons as well as oils. One of the original members of the Royal Academy.

1281 Mrs. Brocas

Dressed in a white silk gown and a blue-grey silk robe edged with fur. She wears crystal ear-drops, her black hair is entwined at the top of her head with a string of beads. Green background. In a painted oval.

Canvas, 29¼ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

Exhibited Grosvenor Gallery, 1889 (78), lent G. Holt; presented by George Holt, 1889.

3728 Mrs. Cadoux

Stands, almost profile left, head full-face, on the steps of a porch. Wears a white turban and white silk robe, with rose-coloured bows on the arms, over a rose-coloured dress. The right hand holds an open book, the left lightly clasps the wrist of the right. Background, right, a grey stone pillar of the porch with a tree beyond; left, a landscape with trees, distant hills and broken sky.

Canvas, 83¾ in. *h.* by 55½ in. *w.* (2·13 × 1·41).

The sitter was great-grandmother of the testatrix.

Bequeathed by Miss Mary Burgess Hudson, 1923. Retained by her brother, Mr. Henry Hudson, during his life.

4387 Portrait of a Gentleman

Half length, body almost profile right, head half right, eyes front. Wears a claret-coloured coat, crimson waistcoat, white neckcloth and white lace ruffles. His hands rest on a stick and hold a black three-cornered hat. Background of blue sky with grey and white clouds. Signed: F. COTES PXT 1765 (F. & C. in monogram).

Oil on canvas, re-lined, 35½ in. *h.* by 27½ in. *w.* (0·90 × 0·70).

Said to be John Simpson of Esslington, Northumberland. Holford Coll., Westonbirt (Sale, Christie's, May 17–18, No. 99). Exhib. Vienna, 1927 (Exhib. of British Art; lent Executors of Sir George Holford). Presented by the National Art-Collections Fund, with the aid of an anonymous gift and contributions from members of the Holford family and from Mr. C. M. Powell, 1928.

COTIGNOLA (Bernardino and Francesco da) *See* ZAGANELLI

COTMAN (John Sell) 1782—1842

Norwich School. Born Norwich. To London *c.* 1798; befriended by Dr. Monro. R.A., exhibitor, 1800–6. Returned Norwich, 1807; there exhibited with Society of Artists, 1807–33. To Normandy, 1817, 1818, 1820. A.R.W.S., 1825. First professor of drawing at King's College, 1834; there taught D. G. Rossetti. Died London.

1111 Wherries on the Yare

Two boats sailing down the river towards the right; in the nearer one, several men seated in the stern or leaning over the side. Grey sky, with cloud cumuli, rising from the horizon.

Canvas, 21½ in. *h.* by 30½ in. *w.* (0·54 × 0·77).

In the Cotman Sale, Norwich, September 10–12, 1834 (18*s.*); said to have been sold later as a Crome; purchased from W. Cox, 1882.

3572 Duncombe Park

A twilit glade; the ground brown, the trees and undergrowth dark green, the sky blue, with a pale yellow gleam.

Canvas, 16 in. *h.* by 11 in. *w.* (0·41 × 0·28).

Formerly owned by Thomas Woolner, R.A. Purchased from Walker, out of the Mackerell Fund, 1921.

COX (David) 1783—1859

English School; born at Deritend, near Birmingham. In 1804 he came to London. Member of the Society of painters in Water-colours, 1813; 1814 in Hereford; London 1827; retired 1841 to Harborne, near Birmingham, where he died.

2666 A Windy Day

In the left foreground a women and dog crossing a common; cattle and mill in distance; clear tone, windy effect. Signed *David Cox*, 1850.

Canvas, 10½ in. *h.* by 13¾ in. *w.* (0·26 × 0·34).

Exhibited Birmingham (D. Cox Exhibition), 1890; in L. Huth Sale, May 20, 1905 (41); bought by Hains; in Cuthbertson Sale, May 21st, 1909 (40); bought by Agnew. Salting Bequest, as "Crossing the Common," 1910.

CRANACH (Lucas) the Elder, 1472—1553

School of Saxony. Born at Kronach, in Upper Franconia; pupil of his father. Painter, engraver on copper and wood, and designer; went to the Holy Land; settled at Wittemberg. In 1502–1504 in Vienna; in 1508 in the Netherlands; twice burgomaster of Wittemberg, in 1537 and 1542. From 1550 to 1552 at Augsburg and Innsbruck; court painter to three Saxon Electors. Returned to Wittemberg in 1552, and retired to Weimar, where he died.

291 Portrait of a young Lady

Half length, full face, hands folded below the waist, the head tilted slightly right. In a red dress with slashed and puffed sleeves, gold chain and necklace, slashed gloves. Signed with Cranach's mark —the crowned snake.

Wood, 14 in. *h.* by 10 in. *w.* (0·35 × 0·25).

Possibly in the Ottley Coll., May 25, 1811 (9). Purchased from the Earl of Shrewsbury's Sale (Alton Towers) (259), July 8, 1857.

1925 Portrait of a Man

Possibly one of the Luther family. An elderly man with thin fair hair and clean-shaven face, in black velvet. His right hand on his hip, and the left on a large purse with a steel clasp which hangs from a black leather belt. Two coats of arms on the dark background. Under the shield, left, the painter's mark, and date 1524.

Wood, 15⅜ in. *h.* by 10⅛ in. *w.* (0·39 × 0·25).

On the back is written "Francis von Sichingen"; in the possession of Dr. Luther, 1778; sold at Christies', London, 1902; bought later by J. P. Heseltine; presented by him, 1903.

2925 Charity

Charity stands centre, full length, full face, suckling an infant; left, a little girl with a doll; right, a little boy climbing up Charity's leg. Naked figures. Charity has a gauze scarf, a red-golden torque and chain; dark brown background; hair pale gold, flesh rose-ivory. Inscribed "CHARITAS" and signed with the crowned serpent.

Wood, 22 in. *h.* by 13¾ in. *w.* (0·55 × 0·34).

Probably painted *c.* 1550. Presented by Rosalind, Countess of Carlisle, 1913.

3922 Jealousy

Centre, a woman leading two babies by the hand, at her feet, right, a woman and a baby lying on the grass. Left, an angry woman stepping towards central group, holding a stick in both hands. Behind, left, a man beating with a stick another on the ground: right, an old man standing over a prostrate antagonist. All the figures are naked, with warm flesh tints. Background, dark green trees and bushes, with rocks and hills beyond.

Oil on oak panel. 20¼ in. *h.* by 14 in. *w.* (0·515 × 0·355).

Other versions of the subject are at Weimar and Augsburg. Colls. Habich, Cassel (Sale, 1892); Mond, 1892. Mond Bequest, 1924.

LENT. The Virgin with Saints

Triptych. Centre panel, the Virgin in red gown and blue-green cloak, lined deep apple-green, stands holding the Child Who takes a white grape from a bunch in her hand. She is crowned by two flying child-angels, in pale scarlet and pale rose, their wings grey. Left, S. Catherine in brown trimmed with black and white. Right, S. Barbara in dark olive gown with gold brocade borders over a crimson underdress. Gold background. Left panel, S. Philip in brown gown and crimson cloak, S. James in blue-green gown and grey cloak. Right panel, S. Erasmus in Bishop's robes: gold, crimson, brown and white. Dark green backgrounds.

Wood, 66½ in. *h.* by 49½ in. *w.* (centre panel), 22 in. *w.* (outside panels) (1·69 × 1·24 or 0·56). Bought by the Prince Consort, Orford Sale, June 26, 1856. Said to have been bought in Bavaria, as by Grünewald. Lent by His Majesty the King, 1919.

CREDI (Lorenzo di) 1457—1537

Florentine School; born at Florence; apprentice in the studio of Verrocchio. He worked at Florence and Pistoia, and possibly in Venice on the Colleoni Monument; he died at Florence.

593 Madonna and Child

The Virgin holding the Child to her breast seated under a portico in a garden. Through the arches a landscape; the angel with Tobias approaching up the garden walk.

Wood, 27½ in. *h.* by 19½ in. *w.* (0·69 × 0·49).

Formerly in the possession of the Cavaliere Mancini of Florence. Purchased from Lombardi-Baldi Collection, Florence, 1857.

648 Madonna adoring the Child

The Child on a pillow on the ground; the Virgin kneeling before Him. Landscape background, with a ruin and the angel appearing to the shepherds in the distance.

Wood, 34 in. *h.* by 23½ in. *w.* (0·86 × 0·59).

Northwick Sale, August 3, 1859 (579); bought by Nieuwenhuys (£64 1*s.*); purchased from E. Beaucousin, Paris, 1860.

See also School of VERROCCHIO, 3899

CRIVELLI (Carlo) 1430–35—*c.* 1495

Venetian School; trained under Antonio da Murano and Squarcione; *c.* 1468 went to the Marches of Ancona, settled in Ascoli *c.* 1473, and in that neighbourhood spent the rest of his life. His pictures date from 1468 to 1493; knighted after 1489.

602 Dead Christ

Supported by two angels. Signed: CAROLVS. CRIVELLVS. VENETVS. PINSIT.

Wood, in tempera, arched top, 28½ in. *h.* by 22 in. *w.* (0·72 × 0·55).

Lunette of triptych painted *c.* 1472, for the Minorite convent, Montefiore; other fragments at Brussels (16 and 17) and in Legh Coll. Purchased from Vallati, Rome, 1859.

668 The Beato Ferretti

Kneeling in a landscape, in adoration; the Virgin and Child, surrounded by the Mandorla, above. Signed: OPVS. KAROLI. CRIVELLI. VENETI.

Wood, in tempera, 55½ in. *h.* by 34½ in. *w.* (1·40 × 0·87).

The Beato Gabriele Ferretti, Superior of the Franciscans in the March of Ancona.

Probably painted 1489. Exhibited B.I., 1858 (26). Purchased, Alex. Barker Collection, 1861.

724 Madonna and Child enthroned

Centre, the Madonna in mantle of dark blue-green brocade lined with green, and salmon dress with gold sleeves, seated on a marble throne, holding the Child; left, S. Jerome as Cardinal, holding two books and a church; right, S. Sebastian in gold-embroidered cloak, dark green tunic, and warm grey hose; behind each saint, a brocaded hanging. On the parapet of the throne, against gold background, are, left, a bowl of pinks; left centre, a swallow (hence "Madonna della Rondine"); right, a bowl of fruit and flowers. In the predella: SS. Catherine, Jerome in the wilderness, the Nativity, the Martyrdom of S. Sebastian, and S. George and the Dragon. Signed: CAROLVS. CRIVELLVS. VENETVS. MILES. PINXIT.

Wood, in tempera; altar-piece 59 in. *h.* by 42½ in. *w.* (1·49 × 1·07); predella pictures 11½ in. (0·29) *h.* by 8½ in. (0·21), 13 in. (0·33), 14½ in. (0·36), 13 in. (0·33), and 8½ in. (0·21) *w.*

Painted for the Odoni Chapel in S. Francesco, Matelica. Bought from Conte Luigi de Sanctis, Matelica, 1862.

739 The Annunciation

The Virgin kneeling below in her chamber. The Angel Gabriel kneeling opposite to her in an open court, and at his side, S. Emidius, holding a model of Ascoli. A similar architectural composition is in the Album of Jacopo Bellini (Brit. Mus.), "The Annunciation," p. 76. The picture is rich in accessories, and is signed: OPUS CAROLI CRIVELLI VENETI. 1486. Also inscribed "Libertas Ecclesiastica." Arms of Prospero Caffarelli, Bishop of Ascoli, left, Innocent VIII centre, and Ascoli right.

Poplar, 82½ in. *h.* by 58½ in. *w.* (2·09 × 1·47).

Painted for the Convent of the Annunciata, Ascoli; there in 1790. Moved to the Brera; Solly Sale, May 8, 1847 (35); Taunton Coll., 1847; exhibited B.I., 1847 (56); presented by Lord Taunton, 1864.

788 The Madonna and Child enthroned, surrounded by Saints: "The Demidoff Altar-piece"

Three tiers, thirteen panels. Lower tier, all full length: centre, the Madonna in pink brocade, seated on a marble throne holding the sleeping Child, a pale purple hanging behind her; left, S. John the Baptist in pale mauve, S. Peter in tiara with three bands of gold and jewels and crimson brocaded cope with embroidered orphrey; right, S. Catherine of Alexandria in crimson and blue, and S. Dominic. Middle tier, all half-lengths: left, SS. Francis and Andrew; right, S. Stephen with book, S. Thomas Aquinas with book and church. Upper tier, all small full-lengths: left, S. Jerome; centre, SS. Michael and Lucy; right, S. Peter Martyr. Gold stamped backgrounds. Gesso ornaments and jewels in the two lower tiers. Signed: OPVS KAROLI CRIVELLI VENETI 1476.

Wood, in tempera. The entire altar-piece 192 in. *h.* by 126 in. *w.* (4·87 × 3·19). Lower tier, all arched: centre panel 51½ in. *h.* by 25 in. *w.* (1·30 × 0·63); other panels 48 in. *h.* by 16 in. *w.* (1·21 × 0·40). Middle tier, arched, each panel 23 in. *h.* by 16 in. *w.* (0·58 × 0·40). Upper tier, arched, each panel 35 in. *h.* by 10½ in. *w.* (0·88 × 0·26).

The lower and middle tiers possibly from the old church of San Domenico, Ascoli; Orsini mentions some of the subjects as being in the sacristy in 1790. They afterwards came into the possession of the Cardinal Zelada, at Rome, who seems to have added the upper tier; sold by Rinuccini to Prince Demidoff, Florence, 1852. Purchased at Paris from G. H. Phillips, 1868.

807 Madonna and Child enthroned

On the left, S. Francis; on the right, S. Sebastian. The donatrix, a nun, is kneeling as a small figure at the foot of the throne. Signed on a blue label: OPUS CAROLI. CRIVELLI. VENETI. MILES. 1491. Inscribed "Almae Consolationis, etc."

Wood, in tempera, 69 in. *h.* by 57½ in. *w.* (1·75 × 1·46).

Bought in Rome, 1841, by the Marquess of Westminster; exhib. B.I., 1848 (109); presented by Elizabeth Mary, Marchioness of Westminster, 1870.

906 The Immaculate Conception

The Virgin, in dark green brocaded mantle and red dress, stands in a marble recess upon a pink brocade that hangs from a cane; left, a majolica jug of roses; right, a glass vase with a lily; two angels bear a scroll over her head, inscribed "Ut in mente Dei ab initio concepta fui ita et facta sum." Above, the Almighty among clouds and cherubim, with the dove. Gold background. Signed: KAROLI CHRIVELLI VENETI MILITIS PINSIT 1492.

Wood, in tempera, 75 in. *h.* by 36 in. *w.* (1·90 × 0·91).

Said to come from the Malatesta chapel in the church of San Francesco at Rimini; purchased from Alex. Barker Collection (64), June 6, 1874.

907 SS. Catherine and Mary Magdalene

Small full-length figures of the Saints, with their attributes, standing in niches.

Wood, in tempera, each panel 14½ in. *h.* by 7½ in. *w.* (0·36 × 0·18).

Exhibited B.I., 1858 (22, 24); Leeds, 1868 (13), the S. Catherine; purchased from Alex. Barker Coll. (63), June 6, 1874.

3923 SS. Peter and Paul

Standing, full-length, right, S. Peter, full face, head turned slightly right, in a yellow, green-lined, gold trimmed mantle over a gold-trimmed green robe. From his left wrist hang two keys; in his left hand a book in red binding, to which the right hand points. Left, S. Paul, half-right, in scarlet, green-lined gold-trimmed mantle over pale mauve, gold-trimmed robe. In his left hand, a book in vellum binding resting on his right hand which holds a sword. At S. Peter's feet lies an apple.

Tempera on wood, 36½ in. *h.* by 19 in. *w.* (0·91 × 0·48).

Left wing of an altar-piece of the Madonna and Child, formerly at Porto di S. Fermo. The right wing, with S. George and the Dragon, in Gardner Collection, Boston. Colls. Leyland (Christie's 1892 No. 100); Mond, 1892. Exhib. R.A. 1882. Mond Bequest, 1924.

CROME (John) 1768—1821

British School; born at Norwich. Apprenticed to Francis Whisler, coach and sign-painter, of Norwich; became a drawing master, devoting his leisure time to making sketches in oil. He exhibited thirteen pictures at the R.A. between 1806 and 1818. Founded the Norwich Society in 1802; contributed to its exhibitions, from 1805 to 1821.

689 Mousehold Heath, Norwich

In the left foreground large weeds, docks, and thistles; two figures on a rising knoll to the right. Beyond is a grassy down with a great sweep of golden cumulus clouds above it.

Canvas, 43 in. *h.* by 71 in. *w.* (1·09 × 1·80).

Sold by Crome's widow, perhaps to Ladbrooke; bt. from him by Freeman; Colls (1840) and Yetts Collections; exhib. International Exhib., 1862, lent by Yetts; purchased 1863.

926 A Windmill on Mousehold Heath, Norwich

On the rising ground, left, a windmill; two donkeys on the edge of a gravel pit in mid-distance left. In the centre, a man on a pony passing a sign-post; right, trees and bushes. Golden evening sky.

Wood, 43 in. *h.* by 36 in. *w.* (1·09 × 0·91).

In the Collection of T. Churchyard, Woodbridge, 1844; Joseph Gillott Sale (206), April 26, 1872; purchased, Lewis Fund, from Watts Russell Sale, July 3, 1875.

2645 Moonrise on the Marshes of the Yare

The moon just above the horizon, centre, is rising between a cottage with a sharply projecting gable and two wherries with their sails set. On the right a windmill, on the left another wherry; a distant windmill is seen across flats to the left. A winding river leads left; a boat with a seated figure in the foreground.

Canvas, 27½ in. *h.* by 43½ in. *w.* (0·69 × 1·10).

Possibly the "Moonlight on River between Beccles and Yarmouth"; exhibited Norwich, 1808; engraved in Dawson Turner's "Outlines in Lithography;" in D. Turner's Collection (bought from Crome); D. Turner Sale, May 14, 1852 (56); bought by J. H. Anderdon (£30 9*s.*); Anderdon Sale, May 30, 1879, £120 15*s.* ("Old Mill on the Yare"); bought by G. Salting; called "Abbey Mill on the Yare"; Salting Bequest, 1910.

2674 The Poringland Oak

An oak tree mirrored in a pool in which four boys are bathing. In the left distance, a cottage and a few trees; luminous clouds float in a serene evening sky.

Canvas, 48½ in. *h.* by 38½ in. *w.* (1·23 × 0·97).

Painted *c.* 1818. Purchased (from Crome ?) by Captain Steward; exhibited Crome Memorial Exhibition, 1821; bt. 1823 by Freeman; later owned by Colls; R.A., 1875 (116), lent by Rev. C. J. Steward; exhib. Newcastle, 1887 (782), R.A., 1891 (39), ditto; purchased from his exors., Temple-West Fund, 1910.

CRUICKSHANK (George) 1792—1878

English School. Born London. Executed political cartoons and social caricatures, notably for *The Scourge* and *The Meteor*. Illustrated many popular books of his day. Published series of woodcuts with moral aim, in imitation of Hogarth. In late life painted in oil. Died London.

795 Worship of Bacchus, or the Drinking Customs of Society.

Is intended to show how universally the intoxicating drinks are used upon every occasion in life, from the cradle to the grave. A composition of several hundred small figures.

Canvas, 92 in. *h.* by 159 in. *w.* (2·34 × 4·03).

Painted in 1862. Presented by R. E. Lofft and other friends of the painter, 1869.

CUYP (Aelbert) 1620—1691

Dordrecht School; born at Dordrecht; son and pupil of J. G. Cuyp; his early works are in the manner of van Goyen; his pictures range from about 1639—1679. Died at Dordrecht.

53 Landscape, Cattle and Figures; Evening

Right, a man in a red coat, on a grey horse, questions a woman, and points across to the left; his back to the spectator. Two cows, some sheep and a dog complete this group. On the left a river; on the far bank three horsemen; sunny atmosphere, golden tone. Signed: *A. Cuyp.*

Canvas, 51 in. *h.* by 78 in. *w.* (1·29 × 1·98).

Sm. 52, De Groot, 426; Sir Lawrence Dundas Sale, May 29, 1794; probably bought by Angerstein; acquired with Angerstein Collection, 1824.

797 Portrait of a Man

Bust, life size, three-quarters right; a skull-cap on his head. Background deep brown, left, gradating to light grey, right. Gold grey tone. Signed: *Ætatis.* 56. 1649. *A. Cuyp. fecit.*

Wood, octagon, 27 in. *h.* by 23½ in. *w.* (0·68 × 0·59).

Sm. 176, De Groot, 109. In 1801 in the Collection of Bryan, described wrongly as a portrait of Cuyp himself. Sold, May 7, 1804; in Champernowne Sale, London, June 29, 1820; 1834 to 1868 in J. Bulkeley Owen's Collection; Sale, April 30, 1868, bought by Trant; purchased from C. Nieuwenhuys, 1869.

822 Horseman and Cows in a Meadow; Evening

A mounted man, his back to the spectator, talks with a herdsman, who stands right; behind him is a boy. Left, a dog, and a man asleep. Grey-golden tone. Signed: *A. Cuyp.*

Canvas, 32½ in. *h.* by 42½ in. *w.* (0·82 × 1·07).

Sm. 102, De Groot, 427. Drawing for the sleeping man at Amsterdam. Possibly the "Landscape with Cattle, farmer on grey horse, with herdsman," in R. Hulse Sale, 1806; later sold by Woodburn (to Sir R. Peel?); in Peel Collection, 1834; bought with Peel Collection, 1871.

823 River Scene with Cattle

A broad river, probably the Maas; a herdsman with cattle on the bank; left, a boat with two anglers; several small sailing boats in mid stream. Grey-golden tone. Signed: *A. Cuyp.*

Wood, 18 in. *h.* by 29 in. *w.* (0·45 × 0·73).

Sm. 164, De Groot, 391; sold by Smith to Joseph Barchard (1822); not in Barchard Sale, May 6, 1826; in Sir R. Peel's Collection before 1834; purchased, Peel Collection, 1871.

824 Ubbergen Castle and Lake

The ruined brick castle of Ubbergen rises from the still water; in the background a hill; some figures on the opposite side of the lake. In the foreground, right, a horseman, a shepherd and some sheep. Golden tone.

Wood, 12½ in. *h.* by 27 in. *w.* (0·31 × 0·53).

A sketch, with the castle's name, is in the Albertina, Vienna.

Sm. 118, De Groot, 176. De Preuil Sale, Paris, 1811; Lapeyrière, Paris, April 14, 1817; imported by La Fontaine; La Fontaine Sale, London, 1822; in Peel Collection, 1834; bought with it, 1871.

961 Cattle and Figures; "The Large Dort"

In the foreground four cows. Right, a woman pours milk into a brass can, watched by a child holding a dog; behind them two shepherds and one sheep. In the background, Dordrecht; plantains and brambles in foreground. Signed: *A. Cuyp.*

Canvas, 62 in. *h.* by 78 in. *w.* (1·57 × 1·98).

De Groot 368; formerly in the Collections of Lord Bristol (there was a sale in April, 1812) and Lord Coventry; Wynn Ellis Coll. *c.* 1850; exhibited R.A., 1871 (232), lent by Wynn Ellis; Wynn Ellis Bequest, 1875.

962 Cattle and Figures; "The Small Dort"

Evening. Five cows and a herdsman in a meadow, Dordrecht in the distance. Golden-brown foreground, silvery-grey distance. Signed: *A. Cuyp.*

Wood, 26½ in. *h.* by 39½ in. *w.* (0·67 × 1·00).

De Groot, 342, Sm. 208 (perhaps Sm. 109, Rendlesham Sale, London, 1806; but not in that Sale Catal., June 20, 1806); in the Oldfield Bowles Collection, 1834; perhaps exhibited B.I., 1853 (45), lent by W. Ellis; Wynn Ellis Bequest, 1875.

1289 Landscape with Cattle and Figures

On the bank of a canal, three cows lying; a fourth stands by. Beyond, a boy on a black horse faces the distance, right. A shepherd and a peasant girl, right. Left, beyond the stream, a ruined castle. Wherries sail up stream. Silvery-golden tone. Signed: *A. Cuyp.*

Wood, 14¾ in. *h.* by 19¾ in. *w.* (0·37 × 0·50).

De Groot, 429; bequeathed by John Staniforth Beckett, 1889.

2545 River Scene with two Boats

Two sailing boats. Right, a house; left, beyond the river, six windmills, a church and trees. Left corner, rails and wicker "pots." Pale grey-golden tone. Signed: *A Cuyp.*

Wood, 14 in. *h.* by 20½ in. *w.* (0·35 × 0·52).

De Groot, 638; exhibited R.A., 1903 (82), lent by G. Salting; Salting Bequest, 1910.

2546 Lady and Child in a Landscape

A lady, in black with white collar and coif, sits full face; a child stands right in pink dress, white petticoat, and lace collar. Misty landscape with trees. Golden-brown and grey tone.

Canvas, 36½ in. *h.* by 27 in. *w.* (0·92 × 0·68).

Possibly De Groot, 136A, mentioned as in Amsterdam, 1814. G. F. Perkins Sales, June 14, 1890 (5), bt. Weir (£525), and Feb. 29, 1896, bt. Colnaghi (£399); bt. Salting, 1896; Salting Bequest, 1910.

2547 Cattle, with Herdsman on a River Bank

Right, centre, six cows lying down, the seventh stands; the stream winds left. A young herdsman seated, in red coat and large

black hat. Left, beyond the stream, a house, windmill, and low square building; evening sky. Golden-grey tone. Signed: *A. Cuyp*, and dated 1656 (?).

Wood, 23½ in. *h.* by 35¼ in. *w.* (0·59 × 0·89).

Sm. 149, De Groot, 206; R. Bernal Sale, May 8, 1824 (34); bt. Zachary, 1824; exhib. B.I., 1829 (40), lent F. Perkins; 1853 (74); Manchester, 1857 (816 in first Catalogue). [According to de Groot, who apparently confuses it (seven cows) with Sm. Suppl. 55 (six cows), it passed to France and through Perregaux, Delessert, Sedelmeyer and Kann Colls.]. G. Perkins Sale, June 14, 1890 (4), bt. Weir (£997). Exhib. R.A., 1903 (87), lent Salting; Salting Bequest, 1910.

2548 Boy holding a grey Horse

Left, a boy in brown coat and hat holds a grey horse; rider stands right. Right, a hill; trees and a high bank left. Grey-golden tone. Signed: *A. Cuyp.*

Wood, 14 in. *h.* by 12¾ in. *w.* (0·35 × 0·32).

De Groot, 542; Dunmore Sale, 1870, bt. in (further Dunmore Sales, March 13, 1874; June 5, 1875; March 17, 1877); exhib. R.A., 1878 (268), lent Powerscourt; in Sedelmeyer Coll. (Paris 1897—1901). (According to de Groot went to America.) In Salting Coll. by 1902; Salting Bequest, 1910.

Ascribed to CUYP

960 Windmills, Dordrecht

In the foreground a milkmaid walks along a dyke towards the town in the middle distance; on her right, on lower ground, a horseman, and cattle standing in a marsh. Left, two ponds and a large thatched cottage. In the middle distance a timber wharf and shed behind a stockade. Beyond, three windmills and a cathedral. Grey-golden tone. Bears the mutilated signature A. (?) Cuyp, centre.

Canvas, 44½ in. *h.* by 76½ in. *w.* (1·12 × 1·94).

De Groot, 428; two views of Dort were in the Delahante Sale, March 3, 1810; Wynn Ellis Bequest, 1876.

DALMASIO *See* LIPPO DI DALMASIO

DAUBIGNY (Charles-François) 1817—1878

French School. Born Paris; worked under his father, painting clock-cases and boxes. Visited Italy, 1835; returned Paris, 1836; exhibited in Salon, 1838. Worked first as figure painter under Delaroche; then as landscape painter influenced by Barbizon School. Settled at Auvers, 1864; visited London, 1866 and 1870–71. Legion of Honour, 1859; Officer, 1874.

2622 The banks of a River

Water-fowl, left; a houseboat, right; trees in the background and to the right, in middle distance. Steel-grey tone. Signed: *Daubigny*, 1859.

Wood, 8 in. *h.* by 15½ in. *w.* (0·20 × 0·39).

In the Day Sale, May 13, 1909 (25) (" On the Seine "), bought by Tooth; Salting Bequest, 1910.

DAVID (Gerard) 1460?—1523

Flemish School. Born at Oudewater in Holland; probably studied at Haarlem, under Geertgen tot Sint Jans or D. Bouts. In 1484 at Bruges, in the Guild of S. Luke. His first important commission was in 1488; in 1515 visited Antwerp; died in Bruges.

710 Portrait of an Ecclesiastic

Half-length, three-quarters left, seen between grey stone columns. His hands are joined in prayer. He wears a religious habit, probably that of a monk of the Cistercian Abbey of N. D. des Dunes. In the background the tower of Notre Dame, Bruges, and a distant hill.

Oak, 13½ in. *h.* by 10½ in. *w.* (0·34 × 0·26).

From Öttingen-Wallerstein Collection; exhib. Kensington Palace, 1848 (59), attrib. to Memling. Presented by Queen Victoria at the Prince Consort's wish, 1863.

1045 Canon with his Patron Saints

In the foreground the donor kneels, turned right, in a black cassock furred with sable, and surplice; behind him stands S. Bernardino, in the habit of the Friars Minor; left, stands S. Martin, wearing the alb and a cope of red velvet fringed with black, the broad border embroidered in colours with figures of SS. Anthony (?), Donatian, Martin, Bernardino, John Baptist, and Mary Magdalene. Before the canon, right, S. Donatian in a cope, bearing an archiepiscopal cross and his wheel with five tapers; gold and black brocade cope, lined with blue; black mitre, encrusted with pearls and precious stones; the gloves pale rose colour. Extreme left, middle distance, a beggar. Clear grey tone.

Wood, 40½ in. *h.* by 36¾ in. *w.* (1·02 × 0·93).

Formerly left wing of the reredos of the altar of SS. John Baptist and Mary Magdalene, in the Collegiate Church of S. Donatian, Bruges. This and the left shutter, now lost, were commissioned in 1501 by Bernard de Salviatis, canon of S. Donatian, Bruges (1498), and secretary of the Chapter, d. 1518. Sold by auction for the chapter in 1787. In 1792 our part was acquired by T. Barrett, of Lee Priory, Kent, as by John Gossaert, of Maubeuge. Barrett Sale, May 28, 1859 (154), bought by W. Benoni White (£551 5*s.*); by him bequeathed, July, 1878.

1432 The Marriage of S. Catherine

A fenced and terraced garden. Centre, on a scarlet faldstool the Virgin, in dark blue tunic and mantle, seated between two columns, of red marble; behind her, a cloth of black and gold brocade. The Child, wrapped from the waist down in fine cambric, seated on her knee, a coral rosary on His left hand; with His right, He places the ring on S. Catherine's finger. She kneels, in crimson and gold brocade, ermine lined, and wearing a crown of gold and precious stones; to her left her wheel. Right, are seated SS. Barbara and Mary Magdalene. In front of St. Catherine, left, kneels the Canon Richard de Capelle, the donor, in a furred cassock and a lawn surplice, with his greyhound. In the vineyard behind, an angel picking grapes.

Wood, 41¼ in. *h.* by 56½ in. *w.* (1·04 × 1·44).

Painted between 1500—1511 for Richard de Capelle, Canon (1443) and Cantor (1463) of the Collegiate Church of S. Donatian at Bruges, d. 1511. Above the altar of S. Catherine in S. Donatian until 1793. Ex. Colls. Edward O. (as by Hugo van der Goes) and de Beurnonville, Paris; Sale, 1881 (287), still as by van der Goes. Bequeathed by Mrs. Lyne Stephens in 1895.

2596 S. Jerome

On the left, a crucifix fastened to a tree; the Saint kneels facing it, towards the right, smiting his breast with a stone. His lion is to his right, behind him his cardinal's hat and rose-coloured robe. Landscape background.

Wood, 13¾ in. *h.* by 9½ in. *w.* (0·34 × 0·24).

Exhibited B.F.A.C., 1892 (37) as School of David, lent by Léon Somzée; Bruges, 1902 (172), from the Somzée Collection; R.A., 1904 (5) lent by G. Salting; Salting Bequest, 1910.

3067 Christ Nailed to the Cross

Christ lies on the Cross, His head left centre, His feet right. A soldier nailing His right hand, three soldiers nailing and straining His feet with a rope. Against the sky, centre, two children seated. Centre foreground, a dog sniffing at a skull. Four other figures in near ground, a row of spectators in left background.

Oak, 18½ in. *h.* by 36¾ in. *w.* (0·47 × 0·93).

A very early work. Central panel of an altarpiece, whose wings, representing Judges and Soldiers and the Holy Women, are at Antwerp. Bought by Layard from Count Tieni, Vicenza. Exhib. R.A. (Flemish Exhib.), 1927. Layard Bequest, 1916.

Ascribed to GERARD DAVID

1078 The Deposition

In the centre, Christ supported in a sitting posture by the kneeling figures of Mary in dull blue, and S. John in rose red. In the right foreground, Mary Magdalene in dark green kneels to anoint His feet. Left, a female saint in egg-blue washes the wounds from a golden basin. Right, another kneels in red and dull heather; and, supporting the Virgin, S. Anne in Indian red, with a black coat. In left background the foot of the cross with a leaning ladder, in the right the Sepulchre. Middle distance, blue-green landscape with hills, water and buildings. Blue mountains in distance. Tone, cool.

Wood, 24¾ in. *h.* by 24½ in. *w.* (0·62 × 0·61).

This picture occurs in reverse, with certain differences, in the "Notre Dame des Sept Douleurs," Notre Dame, Bruges, attributed to Ysenbrandt. Colls. Aders *c.* 1830, Green *c.* 1850, "erroneously ascribed to Memlinc" (Waagen). Bequeathed by Mrs. Joseph H. Green, 1880.

1079 Adoration of the Kings

To the left, in a ruined building, the Virgin sits on a stone trough, the Child on her knees. At her feet a king kneels; behind him the second, kneeling, holds a golden casket. The African king advances from the right, his turban in one hand, a gold vessel in the other. Behind him other figures. In the background a building with angle turrets; in the distance a village. Soft grey tone.

Wood, 23¼ in. *h.* by 22¾ in. *w.* (0·59 × 0·57).

In the Aders Collection, *c.* 1830, as van Eyck School. A copy by Damianus van der Goude, signed and dated 1555, exists. Bequeathed by Mrs. Joseph H. Green, 1880.

Ascribed to DAVID (Jacques-Louis) 1748—1825

French School. Born Paris ; pupil of Vien ; Prix de Rome, 1774 ; in Italy until 1780 ; 1783, Member of the Academy. Member of the Revolutionary tribunal ; Court Painter to Napoleon ; exiled at the Restoration ; settled in Brussels, where he died.

4061 A Naked Warrior

Back view, standing, left leg advanced, head profile left. Wears pointed brass helmet ; carries on his left arm a circular brass shield, on his right shoulder a spear. Dark grey-green background of a tent, right ; landscape and sky, left.

Oil on canvas, re-lined, 32 in. *h.* by 26 in. *w.* (0·81 × 0·66).

Perhaps a study for the Sabine Women (Louvre).

Bequeathed by Sir Claude Phillips, 1924.

DECKER (Cornelius Gerritz.) 16... ?—1678

School of Haarlem. Studied under Salomon van Ruysdael ; entered the Guild of Haarlem, 1643 ; died at Haarlem.

1341 Landscape with Figures

A woodland scene ; a shallow stream in the left foreground ; steps leading up the right bank to a cottage ; sportsmen with dogs, left ; a rider fording the stream. Signed : C.D. 1669.

Canvas, 25¼ in. *h.* by 30½ in. *w.* (0·64 × 0·77).

Purchased from E. Habich, Cassel, 1891.

Ascribed to DECKER (Frans) 1684—1751

Dutch School. Born and died at Haarlem. Pupil of Romeyn de Hooge and Bart. Engels. President of Guild, 1724–40.

134 Landscape with a Church

On the left of a rough sandy road, a lofty church with blue slate roof in the midst of trees and surrounded by a brick wall ; to the right, an inn, and, beyond, houses before which are several figures. In the brown-shadowed foreground, two men. Blue sky with light grey clouds.

Oil on oak, 25½ in. *h.* by 19¼ in. *w.* (0·65 × 0·49).

Bequeathed by Lt.-Col. Ollney, 1837.

DELACROIX (Ferdinand-Victor-Eugène) 1798—1863

French School. A leader of the Romantic movement ; born at Charenton ; studied under Guérin ; visited Morocco and Spain, 1832 ; decorated the Chambre des Députés, the Galerie d'Apollon in the Louvre, the Library of the Chamber, S. Sulpice, and the Hôtel de Ville ; died at Paris.

3286 The Baron Schwiter

Life-size figure, standing in front of the balustrade of a flight of steps, facing spectator, in black tail coat, white collar, cravat, gloves and socks. Clean shaven, with dark hair and eyes. His right hand holds a glove and a black cap with crimson lining. To the left a blue jar and purple iris blossoms. In the background, trees and a landscape. Signed on the ground to left : *Eug. Delacroix.*

Canvas, 90½ in. *h.* by 59 in. *w.* (2·31 × 1·50).

Catalogue, A. Moreau, p. 231 ; Robaut, No. 190. The landscape background said to have been painted in part by Paul Huet. Refused at the Salon of 1827. Finished in 1830. Degas Collection. Purchased, Degas Sale, March, 1918.

DELEN (Dirk van) 1605—1671

Haarlem School ; born at Heusden ; a pupil of Frans Hals ; travelled in Italy and lived in Middelburg and Arnemuyden.

1010 A Palace in Renaissance Style

In the foreground a marble fountain, with various statues, surmounted by a bronze group of Hercules and Hydra. A palace in left foreground in shadow, the distance in sunlight.

Oak, 18 in. *h.* by 24 in. *w.* (0·45 × 0·61).

Fonson Sale, Paris, 1821 (?) ; Wynn Ellis Bequest, 1875.

DESIDERIO (" Monsù ") *c.* 1580 ?—*c.* 1640 ?

Neapolitan School. Painter of architectural perspectives. Represented at Budapest, and in the Harrach Coll., Vienna. Probably of French or Belgian nationality.

3811 S. Augustine and the Child

A creek fringed with crumbling ruins of classical and mediæval buildings, gold and silver in the moonlight ; a boat anchored to shore, left ; centre foreground, small figures of S. Augustine in monastic habit and a child emptying the sea into the sand. Deep bronze-green sky. Dated 1623, and apparently signed.

Canvas, 18 in. *h.* by 26 in. *w.* (0·46 × 0·66).

From the Collection of E. Hamilton Moore. Presented by Sir Philip Sassoon, through the National Art-Collections Fund, 1923.

DEVIS (Arthur) 1708—1787

British School. Born at Preston, Lancashire ; a pupil of Tillemans ; Free Society of Artists, 1761—1780 ; died at Brighton.

3317 Portrait of a Lady in a Park

Small, full-length, in a landscape. A middle-aged lady standing three-quarters left, in pink silk gown ; lace cap with black ribbon, blue silk work bag on left arm, ivory shuttle in right hand. Trees behind to left ; to right the wing of a house with distant hills, and grey-blue cloudy sky above. Signed : A.D.

Canvas, 24 in. *h.* by 16 in. *w.* (0·61 × 0·40).

In the collection of Sir James D. Linton. Purchased, Florence Bequest, from Walker's Gallery, 1918.

DIANA (Benedetto) *c.* 1460—1525

Venetian School. Trained in Venice by Lazzaro Bastiani; fellow pupil of Carpaccio, with whom he competed, 1570, for a commission for a standard.

2725 Christ Blessing

Christ stands, full-face, half-length, in blue cloak and red robe over embroidered tunic, behind a parapet, raising His right hand. Signed: *Benedictus Diana pinxit.*

Wood, 28 in. *h.* by 22 in. *w.* (0·71 × 0·55).

From Contin del Castel Seprio Coll., Venice. Lawrie Co. Sale, January 28, 1905 (52), bt. Carfax. Presented by Sir Claude Phillips in memory of his sister, Eugénie, 1910.

DIAZ DE LA PEÑA (Narcisse-Virgile) 1808—1876

French School; born at Bordeaux; worked in a china factory; later painted historical pieces. Then, meeting T. Rousseau, settled in Fontainebleau, painting landscapes and small figure pieces; at the Salon he received a medal of the first class in 1848. Chevalier of the Legion of Honour, 1851.

2632 The Storm

A man with two dogs walking to the right, across a moor; stormy sky. Signed: *N. Diaz*, '71.

Canvas, 24 in. *h.* by 29¾ in. *w.* (0·61 × 0·75).

A " L'Orage " was in the Everard Sale, London, 1873. Exhibited Guildhall, 1898 (105), lent by Alex. Young; Salting Bequest, 1910.

DIEPRAEM (Abraham) 1622—1670

Dutch School; born and died in Rotterdam; probably pupil of H. M. Sorgh; in Dordrecht Guild, 1648; influenced by Brouwer.

3534 Drinker meditating

A peasant in pink-brown coat, black breeches, brown hose and blue cap sits looking upwards, his pipe balanced in his left hand, his right holding a glass of liquor on his knee. Between his feet a tub; on the ground a stoneware pot; the background greenish-brown. Signed: *A. Diepraem.*

Oak, in oil, 11 in. *h.* by 9 in. *w.* (0·28 × 0·23).

Presented by Dr. J. Seymour Maynard, through the National Art-Collections Fund, 1920.

DIETRICH (Christian Wilhelm Ernst) 1712—1774

German School. Dietrich or Dietricij, born at Weimar; pupil of his father, Johann Georg Dietrich, court painter. Visited Dresden; court painter to Augustus II, King of Poland and Elector of Saxony, and in 1741 to Augustus III. Visited Rome, 1743. Keeper of Dresden Gallery; director of the school attached to the Meissen pottery; famous for his imitations of other painters.

205 Itinerant Musicians

Under an arch an old man playing the fiddle ; a boy accompanying him on the bagpipes. Signed: *Dietricij fecit*, 1745.

Wood, 17¼ in. *h.* by 13 in. *w.* (0·43 × 0·33).

Bequeathed by Richard Simmons, 1846.

DOBSON (William) 1610—1646

British School ; born in London ; probably studied under Francis Clein, the manager of the Mortlake Tapestry Works ; apprenticed to Robert Peake, the younger, a painter and picture-dealer, in Snow Hill. Employed from about 1635 by Van Dyck, who subsequently recommended him to Charles I. Succeeded Van Dyck as Serjeant Painter in 1641 ; worked in Oxford and London.

1249 Endymion Porter

He stands bareheaded, in an amber-coloured doublet, with silver braid and buttons, slashed sleeves and a collar of point lace. His left arm on a stone plinth ; in his hands a fowling-piece. To the left, a page bearing a dead hare ; the head of a dog in the left-hand corner of the picture. Nearly full face three-quarters length.

Canvas, 58 in. *h.* by 49 in. *w.* (1 47 × 1·24).

Endymion Porter, patron of the arts, 1587—1649.

c. 1642. From the Walsh Porter Coll. (not in 1810 or 1826 Sales ; possibly in 1816 Sale) ; said to have been seen by Waagen (1856) in Lord Warwick's possession ; purchased at Lord Monson's Sale (17), May 12, 1888.

LENT. Portrait of a Gentleman

Half length seated figure, three-quarters left, against a deep green curtain, a man with grey moustache and pointed beard, in a black gown and white collar and cuffs, his right hand on a table covered with brown figured cloth ; the right background, a dark crimson chair back and an antique bust ; the left, a view of a house and park.

Canvas, 49⅜ in. *h.* by 39 in. *w.* (1·25 × 0·99).

Perhaps Edward Pierce, Sen., the sculptor (d. 1666), whose portrait Dobson is known to have painted. Lent by the National Portrait Gallery, 1918.

DOLCI (Carlo) 1616—1686

Florentine School ; born and died at Florence ; pupil of J. Vignali.

934 Madonna and Child

The Virgin, half length, three-quarters right, giving a lily to the Child.

Canvas, oval 30½ in. *h.* by 24½ in. *w.* (0·77 × 0·06).

Similar pictures at Munich, and at Montpellier (655) (signed and dated, 1642). In Walsh Porter Sale, April 27, 1810 (13), "from Milan" ; bought by Barnett (£300) ; exhibited B.I., 1864 (52), lent by Wynn Ellis ; Wynn Ellis Bequest, 1875.

DOMENICHINO 1581—1641

Bolognese School. Domenico Zampieri, called Domenichino, born at Bologna; studied under Denys Calvaert and the Carracci; invited by Albani to Rome, where he became the assistant of Annibale Carracci in the Palazzo Farnese. In 1609–10 at Grotta Ferrata 1617, Bologna; Rome, 1621; Naples, 1630; died at Naples.

48 Landscape, with Tobias and the Angel

Tobias, kneeling, centre, landing the fish that attacked him; the angel stands to the left, profile right.

Copper, 17½ in. *h.* by 13½ in. *w.* (0·44 × 0·33).

From Colonna Palace, Rome; Lord Radstock's Sale, May 12, 1826 (58); perhaps exhibited B.I., 1816 (16), lent by Lord Anson; another "Tobias and the Angel" was in the Buckley Coll. Ours was exhibited B.I., 1828 (20), lent by H. Carr; Holwell Carr Bequest, 1831.

75 Landscape, with S. George and the Dragon

The Saint, on his charger, right, spearing the dragon; the princess in flight, left.

Wood, 20½ in. *h.* by 25 in. *w.* (0·52 × 0·63).

From Lucien Bonaparte Collection, 1815; in Champernowne Sale, 1820, bought by Carr; exhibited B.I., 1823 (155); Holwell Carr Bequest, 1831.

77 The Stoning of S. Stephen

The city walls in the background; the Saint, in the centre, falling to the ground; seven men round him; Saul, seated, left.

Canvas, 25 in. *h.* by 19 in. *w.* (0·63 × 0·48).

Lebrun Sale, 1791; Laborde de Méréville Sale, 1802; Lucien Bonaparte Sale, London, 1815. Holwell Carr Bequest, 1831.

85 S. Jerome and the Angel

The Saint seated, centre, leaning right; the angel above, left.

Canvas, 20 in. *h.* by 15½ in. *w.* (0·50 × 0·39).

From Lucien Bonaparte Collection, 1815; "S. Jeromes," by Domenichino were in the Orléans (1799), Day (1800–1), H. Hope (1816), and Watson Taylor (1823) Sales. Holwell Carr Bequest, 1831.

DOMENICO VENEZIANO Working 1438—1461

Florentine School. Possibly Venetian by birth; in Perugia, 1435; Florence, 1439–45; worked also at Loreto and Rimini; P. della Francesca was his pupil; died at Florence.

766 Head of a Saint

A religious, probably S. Augustine, in black, with shaven crown and face. Blue background.

Portion of a fresco, 17 in. *h.* by 13 in. *w.* (0·43 × 0·33).

767 Head of a Saint

S. Benedict (?), with a long grey beard, in black; looking down upon a closed book. Blue background.

Portion of a fresco, 16 in. *h.* by 13 in. *w.* (0·40 × 0·33).

These heads are from the niche which contained **1215** below. Both purchased from Eastlake Collection, 1867.

1215 Madonna and Child, enthroned

The Virgin, in red, sits on a throne inlaid with marble and mosaic; on her right knee stands the Child, raising His right hand. Above, surrounded by a radiating glory, the head and arms of the Almighty, from whom the Holy Spirit descends as a dove. Signed: DOMICVS. D. VENECIIS P.

Canvas transferred from fresco, arched; 93 in. *h.* by 47½ in. *w.* (2·41 × 1·20).

Painted for the Canto de' Carnesecchi, Florence; removed, 1851; in Collection of Prince Pio; presented by the Earl of Crawford and Balcarres, 1886.

DONCK (Gerard) Active 1627—1640

Netherlands School. Known only by his paintings, which are dated 1627—1640, and by illustrations to J. H. Krul's "De Pampiere wereld," published 1644, Amsterdam.

1305 Jan van Hensbeeck and his wife, Maria Koeck

On a path by the side of a river the husband stands, centre, full face, with right hand outstretched, in black broad-brimmed hat, short black cloak, figured black doublet and breeches, black shoes with large rosettes, white stockings, collar and cuffs. Right, his wife sits, in figured black dress, white lace cap and cuffs, and broad white ruff. On her right, a small child in black tunic and brown skirt, with a string of coral beads; on her left, a basket of grapes. In the background, right, an avenue of brown-green trees leading to a house; left, the tower of a church. Signed: G. DONCK (G. & D. in monogram).

Oil on panel, 29½ in. *h.* by 40¾ in. *w.* (0·75 × 1·04).

Kremer Sale, Amsterdam, 1886. Purchased from S. Richards, 1890.

DONO (Paolo di) *See* UCCELLO

DOSSI (Battista) d. 1548

Ferrarese School. Scholar of Lorenzo Costa; worked with his brother Giovanni (Dosso); assisted Raphael 1520.

73 Conversion of S. Paul

Groups of men and horses; in the centre a white horse from which S. Paul has fallen; Christ in the clouds, and a view of Jerusalem in the background.

Wood, 23 in. *h.* by 27 in. *w.* (0·58 × 0·68).

From Aldobrandini Coll., Rome; imported by Day; in his sale, 1800–1 (18); Holwell Carr Bequest, 1831.

See also VENETIAN SCHOOL, 1695

DOSSO DOSSI (Giovanni) 1479—1541

Ferrarese School. GIOVANNI LUTERI, called Dosso; born at Ferrara or Dosso; scholar of Lorenzo Costa; influenced by Giorgione and Titian. In Mantua, 1511–12; later at Ferrara and Modena in Alfonso I's service: assisted in his landscape backgrounds by his brother, Battista.

1234 A Muse inspiring a Court Poet (?)

Bust lengths. To the right, three-quarters left, a man in a dark-coloured dress and flat biretta rests his right hand on the shoulder of a woman garlanded with jasmine, who bends over him, facing three-quarters right, and pointing out of the picture. Her dress is cream, rose-pink and green.

Wood, 21 in. *h.* by 29¼ in. *w.* (0·53 × 0·74).

From Borghese Palace; sold by King to Bulkeley Owen, 1828; in Roupell and Others Sale, June 25, 1887 (123), as "Fiammetta and Boccaccio," by Giorgione. Purchased from Fairfax Murray, Clarke Fund, 1887.

3924 Adoration of the Kings

Left centre, the Virgin in blue green-lined mantle over crimson robe, holds the naked Child. At her feet, left, S. Joseph reclines in orange mantle and purple grey robe: right, two Kings kneel, one in white turban and green robe, the other in gold mantle and crimson robe. Right, standing, the third King, in crimson mantle and green robe, with attendants and horses. Background, left and centre, dark brown trees and a ruined building, with two half naked men: right, landscape with blue-grey and pink sky, in which storm clouds partly conceal a pink and yellow sun.

Oil on wood, 33⅜ in. *h.* by 42⅝ in. *w.* (0·85 × 1·08).

Colls. Richter, 1886: Mond, 1888. Exhib. Burl. Fine Arts Club, 1894. Mond Bequest, 1924.

4031 A Female Saint

Half-length, slightly left, right hand on breast. Wears dark blue veil, and dull purple-brown mantle, over dull gold robe. Bronze flesh tone; dark red-brown background.

Oil on wood, 37¾ in. *h.* by 29¼ in. *w.* (0·96 × 0·74).

Claude Phillips Bequest, 1924.

4032 Lamentation over the Dead Christ

Christ lies on a sheet across the foreground, His head to right on a rose-red cushion. At His feet the Virgin kneels full face, in white and puce, a glory behind her hooded head. The two other Marys behind Christ's head; one in blue turban and bodice and rose skirt kneeling with outspread arms; the other, in blue skirt, red-gold overskirt and white bodice, stands profile left, clasping her head. A rock in right background, Calvary in left distance.

Oil on panel, 14¼ in. *h.* by 12 in. *w.* (0·36 × 0·30).

An early work. Also ascribed to Battista Dossi. Purchased in Hungary by Baron Bernard de Rothem. Claude Phillips Bequest, 1924.

DOU (Gerard) 1613—1675

Leiden School. Born at Leiden. Taught by his father, a glass painter, by Bart. Dolendo, P. Couwenhorn, and, 1628–31, by Rembrandt at Leiden; one of the Leiden Guild founders, 1664; between 1651–58 and 1668–73 he was absent from Leiden, perhaps in Haarlem; died at Leiden.

192 Self Portrait

Head and shoulders, three-quarters to the left; he holds a pipe in his left hand. Signed: GDov.F.

Wood, an oval, 7½ in. *h.* by 5⅞ in. *w.* (0·19 × 0·14).

Sm. 98, and Suppl. 57, De Groot 272; perhaps in the collection of P. Locquet, Amsterdam (1783), A. C. Putnam, Amsterdam (1803), and of Paignon Dijonval, at Paris (1821); bought by Emmerson; in Emmerson's possession apparently in 1829; in J. Harman's, 1842; purchased at the J. Harman Sale (34), May 17, 1844.

825 The Poulterer's Shop

An arched window; a young woman holding a tin pail containing a skinned rabbit, cheapening a hare with the shopwoman; two figures in the background; outside the shop, a cock in a basket feeding. The front of the shop decorated with a bas-relief. Signed: GDov.

Wood, 23 in. *h.* by 18 in. *w.* (0·58 × 0·45).

Sm. 44, De Groot, 186. In the Lormier Sale, Paris, June 27, 1746, bought by the Marquis de Voyer; in his Collection, 1754. Subsequently in the Choiseul (1772), Conti (1777), Chabot (1787), and Coupry Dupré (1811) Sales, Paris; exhibited B.I., 1818 (27), lent by Beckford. W. Beckford Sale, October 14, 1823 (248), bought by J. Smith; in Peel Collection, 1829; purchased with it, 1871.

968 Portrait of a young Woman

She is in a green dress trimmed with white fur, a white chemisette, and a pearl necklace and earrings. Formerly called The Painter's Wife. Signed: GDov.

Wood, oval, 5½ in. *h.* by 4½ in. *w.* (0·13 × 0·11).

Sm. Supp. 53, De Groot, 364. Formerly in Collection of P. Dijonval, Paris (1821); in W. Beckford Sale, October 14, 1823 (220) ("The Artist's Wife"); H. Fulton Sale, June 20, 1834 (93); exhibited B.I., 1848 (27), lent by C. Brind; C. Brind Sale, May 12, 1849 (47); bought by Emery; Wynn Ellis Bequest, 1875.

1415 Portrait of a young Woman

Half length, three-quarters face; in a brown velvet gown trimmed with white swansdown, over a chemisette of pleated linen. On her head a large muslin cap.

An inscription on the back states incorrectly that it is a portrait of Anna Maria van Schurmann. The style resembles that of F. van Mieris rather than that of Dou.

Wood, 6 in. *h.* by 5 in. *w.* (0·15 × 0·12).

Engraved by Kutner as in Winkler Collection, Leipzig (1768–73); in Ploos van Amstel Sale, Amsterdam, March 3, 1800 (20); bought by van der Schley; Anonymous Sale, Amsterdam, June 16, 1802, bought by Coclers; a picture suggesting this but with rounded top in the Robiano Sale, Brussels, May 1, 1837 (151). Purchased from H. Buttery, 1894.

See also REMBRANDT and DOU, 4189

DOWNMAN (John) 1750?—1824

English School. Apparently born near Ruabon; entered R.A. schools in 1769; pupil of Benjamin West; exhibited R.A., 1770—1819; A.R.A., 1795; buried at Wrexham.

3316 Sir Ralph Abercromby and his Secretary (or Son?)

To left, Sir Ralph in scarlet coat with dark blue facings, looks up from his chair to the younger man, in black coat and breeches, who is seated to right on a table. Sir Ralph lays his hand on a "Plan of the Town and Bay of St. George in Grenada" lying on the red table-cloth. On the grey wall behind is a "Map of the Island of Carriacon," and to the left a crimson window curtain.

Canvas, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Presented by Louis Duveen, through the National Art-Collections Fund, 1918.

3544 Portrait of Lady Delaval

Profile left to waist, in a grey wig, tall grey hat with grey ribbons and white scarf, white muslin dress and black sash. Background, small landscape and birches. Signed: *John Downman, R.A.*, 1792.

Canvas, round, 30½ in. in diam. (0·77).

Presumably Miss Knight, second wife of John Hussey, Lord Delaval, whose first wife died 1783. A miniature of sitter in same pose is in Salting Coll., V. and A. Mus. Presented by A. A. de Pass, 1920.

DROUAIS (François-Hubert) 1727—1775

French School. Born Paris; son and pupil of Hubert Drouais; studied under Carle van Loo, Natoire and Boucher; member of the Academy, 1738; painter to the King; painted all the leading figures of the Court. Died Paris.

4253 Joseph de Rigaud, Comte de Vaudreuil

Full length, standing, slightly right, head turned to the spectator. Points with his left forefinger to the island of S. Domingo on a map of South America, held extended with his right. Further maps hang on the wall. He wears blue velvet tail coat, trimmed with white fur and gold braid, gold-embroidered waistcoat, blue velvet breeches, white lace cravat and ruffles, black shoes with jewelled buckles and red heels. At his feet, steel cuirass and arm pieces, lined with scarlet cloth; behind him, a gilt arm-chair upholstered in crimson brocade, with his hat and gloves on the seat. Signed: *Drouais le fils* 1758, in part over a similar fainter signature.

Oil, on canvas, re-lined, 88½ in. *h.* by 63¼ in. *w.* (2·25 × 1·60).

Joseph-Hyacinthe-François de Paule de Rigaud, b. S. Domingo, 1740; Grand Falconer of France, Lieutenant-General, Pair de France, Governor of the Louvre; in England during the Revolution; d. Paris, 1817. Probably No. 84, Salon of 1759, "Le Portrait en pied de M. le Comte de XXX." Comte de Vaudreuil Coll. (Sale, May 20, 1881, bt. Sedelmeyer.) Presented by Baron Emile-Beaumont d'Erlanger, Frédéric d'Erlanger, and Rodolphe d'Erlanger, in memory of their parents, 1927.

DUBBELS (Hendrik) 1620?—1676

School of Amsterdam; born at Amsterdam; brother of Dirk and Jan Dubbels; pupil of S. de Vlieger, and influenced by Capelle and W. v. de Velde. Senior of the Guild, 1650.

1462 A Sea-piece with Shipping

Various vessels on a calm sea. On the left, a barge lying on a sand bank, with figures grouped about it. Signed : H. D.

Wood, 12¾ in. *h.* by 16⅛ in. *w.* (0·32 × 0·40).

Presented by Arthur Kay, 1895.

DUCCIO 1260—1339

Sienese School. Duccio di Buoninsegna, of Siena ; the earliest of the Sienese to develop the Italian manner ; painting in 1280 ; in Sta. Maria Novella, Florence, 1285. His greatest work is the Maestà in the Duomo, Siena, painted in 1308–11.

566 Madonna and Child with Saints

A triptych. In the arched centre panel the Madonna with the Child ; four angels at the sides. In the tympanum above, half figures of David and six prophets ; on the doors to left and right, respectively, S. Dominic and a female Saint, perhaps, from the almost illegible inscription, S. Aurea, or, from the cross she carries, S. Agnes. Gold background.

Wood, in tempera, 24 in. *h.* by 31 in. *w.* (0·61 × 0·78).

From Pisa. Purchased, Lombardi-Baldi Coll., Florence, 1857.

1139 The Annunciation

Under a grey archway, the Virgin, in rose and gold gown with ultramarine mantle and white head-dress, right, holding a book of devotions, turns towards Gabriel, in pale ultramarine with lilac mantle, who approaches, left. Background, a light red arcade showing gold sky. Flesh warm greenish.

Wood, in tempera, 15½ in. *h.* by 16 in. *w.* (0·39 × 0·40).

1140 Christ healing the Blind

Christ, in deep rose-purple and ultramarine, centre, followed by His Disciples, extends His right hand towards a blind man in grey-red and grey-brown, with green stockings and red boots. Dress colours : blue, green, rose, crimson, brown ; buildings, pale grey and pink ; flesh, warm greenish ; right, the man who has been healed returns thanks. Background, buildings.

Wood, in tempera, 16½ in. *h.* by 17¾ in. *w.* (0·41 × 0·45).

1139–40, parts of the Maestà. Both purchased from C. Fairfax Murray, Florence, Clarke Fund, 1883.

1330 The Transfiguration

On the summit of a rock, Christ, in a dark robe, whose folds are drawn with gold lines, stands with His right hand uplifted and a closed book in His left. Left and right Moses and Elias standing. In front kneel three disciples, gazing upwards. Gold background.

Wood, 17 in. *h.* by 18½ in. *w.* (0·43 × 0 46).

Part of the Maestà. Bought in Siena by R. H. Wilson ; presented by him, 1891.

School of DUCCIO

565 Madonna and Child

The Virgin is seated, with the Child on her knee; on each side, beside the throne, are three angels in adoration.

Wood, in tempera, with a gable top, 75 in. *h.* by 66 in. *w.* (1·90 × 1·67).

Formerly given to the School of Cimabue, a traditional attribution. Until 1591 on a pilaster in Sta. Croce, Florence; in 1677 in Convent of Sta. Croce; purchased from Lombardi-Baldi Collection, 1857.

Ascribed to DUCHÂTEL (François) 1616—1694

Flemish School. Born in Brussels; is said to have been a pupil of Teniers, and to have worked in Paris with van der Meulen.

1810 Portrait of a Boy

Three-quarters length, slightly left; richly dressed, holding a rose in his right hand. A crimson curtain looped up with a gold tassel behind.

Canvas, 36 in. *h.* by 25 in. *w.* (0·91 × 0·63).

The ascription is doubtful. Van Noordt has been suggested. Henry Vaughan Bequest, 1900.

DUCREUX (Joseph) 1735—1802

French School; born at Nancy; studied under Quentin de La Tour; visited Vienna, 1769; Court painter to Marie Antoinette; visited London, 1791.

2162 Portrait of Himself

Bust length, full face; dressed as an Abbé with powdered hair, a white tie, black coat, and part-buttoned waistcoat.

Canvas, 21½ in. *h.* by 17¾ in. *w.* (0·54 × 0·45).

Purchased from Messrs. Shepherd, Lewis Fund, 1907.

DÜRER (Albrecht) 1471—1528

German School; born and died at Nuremberg; at fifteen apprenticed to Michael Wolgemut; 1490 went on his travels; in Colmar, 1492; Strasbourg and Nuremberg, and Italy, 1494. He was home, 1495–1505, producing many wood-cuts and engravings; visited Venice, 1505; home again, 1507–20. His chief paintings are of 1507–11. In 1520 he visited the Netherlands, returning 1521.

1938 The Painter's Father

Half-length, nearly full face. His face, close shaven, is seamed with wrinkles. He wears a loose coat of golden-brown lined with black fur. Red background. Inscribed: 1497 ALBRECHT THVRER DER ELTER VND ALT 70 JOR.

Wood, 20 in. *h.* by 16⅛ in. *w.* (0·51 × 0·40).

Presented by the city of Nuremberg to Charles I. Copies at Munich, Frankfort and Syon House. Described by Van der Doort and apparently in England during 17th and 18th centuries; in Louisa, Lady Ashburton's possession; exhibited R.A., 1904 (10), lent by Marquess of Northampton; purchased from him, 1904.

DUTCH SCHOOL XVI CENTURY

1652 Madame Van der Goes

Bust length, quarter left, eyes front. In a black gown with a low cut bodice; fur on the sleeves; the breast covered by light gauze; round her neck a gold chain. The hair is partly concealed by a large muslin coif. Coat of arms in top right-hand corner. Dated 1543.

Panel, 18 in. *h.* by 16 in. *w.* (0·45 × 0·40).

Bequeathed by Miss Martha Brown, as Portrait of Katherine Parr, 1897.

3459 Lot and his Daughters

Under a dark tree-crowned hillock against a green-blue sky, Lot sits receiving wine in dishes from his two kneeling daughters. Lot in red and gold brocade, a blue cap, a fur tippet, blue sleeves and hose. One daughter left, in dark olive brown; one right, in rose, olive lined, with pale yellow and pink scarves. Both have early XVI century head-dress. Left background, Sodom in smoke and flames; right, Lot's wife turned to salt.

Wood, in oil, 13½ in. *h.* by 10 in. *w.* (0·33 × 0·25).

c. 1510. Perhaps an early work by Lucas van Leyden. Purchased from T. Blake Wirgman, Mackerell Fund, 1919.

3650 The Birth of the Virgin

S. Anne, in white, in a high crimson-draped bed with white pillows hands the baby to a woman in blue and yellow. Foreground, left, a woman in pale yellow-grey pours water into a basin; right, another, in olive-green and red, takes a cloth out of a basket. Through window left, Noah (Gen. 8); right, Balaam (Num. 24).

Wood, 26½ in. *h.* by 17 in. *w.* (0·67 × 0·43).

c. 1500. Presented by Sir Henry Howorth, through the National Art-Collections Fund, in memory of Lady Howorth, 1922.

3665 S. Lawrence

On the steps of a church in a town square, the Saint, in green and gold, attended by dignitaries, receives a number of cripples, pilgrims and beggars, in orange, pink, yellow, blue, green and white. Cool tone.

Canvas, 42 in. *h.* by 36 in. *w.* (1·06 × 0·91).

Also attributed to the Cologne Master of the S. Ursula Legend. Presented by Sir Henry Howorth, through the National Art-Collections Fund, in memory of Lady Howorth, 1922.

DUTCH SCHOOL XVII CENTURY

140 Portrait of a Lady

Half length, seated, slightly left, her hands folded on her lap, the left one holding a closed fan. Wears pearl-trimmed black and silver cap, figured black dress, white lace-trimmed under-dress, white lace-trimmed cuffs, pearl necklace with pendant and pearl bangles. Dark grey background, with a small lozenge-shaped coat of arms *gules two lions rampant or addorsed.*

Oil on panel, 33½ in. *h.* by 27¾ in. *w.* (0·85 × 0·70).

Bequeathed as by van der Helst by Lt.-Col. Ollney, 1837.

145 Portrait of a Middle-aged Man

Bust length, quarter right. Long brown hair and moustache. In black, with pale grey lace-trimmed collar. Dark background.

Oil on panel, 12½ in. *h.* by 9½ in. *w.* (0·32 × 0·24).

Bequeathed as by van der Helst by Lt.-Col. Ollney, 1837.

1343 Amsterdam Musketeers

Left, three officers in gold-trimmed costumes, pale blue sashes and plumed hats, accompanied by pikemen. Behind them a pale blue banner, carrying the arms of Amsterdam. Centre, musketeers, some in helmets and buff jerkins, others in plumed hats and black clothes. Right, pikemen and others, seated or standing on steps, drinking. Background, right, buildings; left, buildings, trees, and sky with warm-toned clouds. Apparent traces of an obliterated signature in foreground.

Canvas, 29½ in. *h.* by 52½ in. *w.* (0·75 × 1·33).

Purchased, with thirteen others, from E. Habich, Cassel, 1891.

1397 An old Woman sewing

Seated full length, three-quarters left, in a black gown, blue apron, white kerchief and cap. A table, left. On the wall behind, the engraved portrait of a man, inscribed *Joannes Ab Aack, fecit* 1665.

Canvas, 42½ in. *h.* by 32¼ in. *w.* (1·07 × 0·81).

Attributed to W. van Odekercken (worked at The Hague *c.* 1631, d. 1677 at Delft). Presented by H. J. Pfungst, 1894.

1700 Portrait of a Man

Three-quarters length, three-quarters left. An elderly man with long hair, a moustache and imperial. His left arm on a pedestal, a glove in his hand; the right hand points left across his chest.

Canvas, 39¼ in. *h.* by 31⅝ in. *w.* (0·99 × 0·80).

Formerly ascribed to Flinck. Possibly by Jan Victoors. Bequeathed by Miss Pilbrow, 1900.

DÜWETT *See* WET (J. de)

DUYSTER (Willem Cornelisz.) 1599—1635

Amsterdam School. Pupil of Pieter Codde; working in Amsterdam *c.* 1625—1635; died there.

1386 Soldiers quarrelling over their Booty

A barn interior. To the right two men fighting; in the right corner, a soldier examining the fuse of his matchlock. A second soldier, left, grasping his sword. Close to him a soldier taking aim across the table; behind, several other men. Signed: DUYSTER; with W.C.D. in monogram.

Wood, 14 in. *h.* by 22 in. *w.* (0·35 × 0·55).

An inferior version is at Dresden. Purchased from Romer Williams, 1893.

1387 Players at Tric-Trac

The players sit, left, at a table, covered with a Turkey rug. A lady, left, in brown; opposite her, a cavalier in a blue silk jacket slashed with white, large felt hat and blue feather. Behind stand two men, one removing a piece from the board, the other lighting a pipe. Signed: *W. C. Duyster* (W.C. in monogram).

Wood, 15¾ in. *h.* by 26 in. *w.* (0·40 × 0·66).

Purchased from Romer Williams, 1893.

DYCE (William) 1806—1864

British School. Born at Aberdeen, third son of William Dyce, M.D., F.R.S.; pupil at the Academy Schools, London; 1825, at Rome; 1826, Aberdeen; 1827, Rome; 1828, Aberdeen again; then to Edinburgh, where he painted many portraits; 1832, again in Italy; 1835, A.R.S.A.; 1844, A.R.A.; 1848, R.A.; died at Streatham.

1407 Pegwell Bay, 1858

The sea shore at low tide, with evening light reflected from the sun setting behind clouds. In the foreground are three sisters; on the right the artist's wife; next her Miss Grace Brand, and, picking up shells, Miss Isabella Brand; further to the left stands a boy, the artist's son, with a toy spade. The middle-distance is intersected by low ridges of rock stretching seaward. Beyond rise the chalk cliffs of the bay. In the sky is the great comet of 1858.

Canvas, 24½ in. *h.* by 34½ in. *w.* (0·62 × 0·87).

Exhib. R.A., 1860. Purchased from J. Brand Coll. at Christie's, 1894.

DYCK (Sir Anthony van) 1599—1641

Flemish School; born at Antwerp; pupil of Hendrick van Balen, 1609; entered Rubens' studio, *c.* 1618, as his assistant; visited England, 1620–21; Italy, 1621–28, when he returned to Antwerp. In 1632 Charles I. invited him to England. He returned to Antwerp, 1633–35; was in London, 1635–40, when on Rubens' death he went to Antwerp and Paris, returning to die in London, 1641; buried in the old cathedral of S. Paul's.

49 Portrait of an Artist (?)

Half-length, standing, his left arm on a table; on his left a man, who leans forward. This man, and a negro, point to a marble statuette which they appear to support on the table. Columns behind, and to the left an open distance.

Canvas, 45 in. square (1·43).

Of the Artist's first Flemish period. Reynolds Sale March, 8, 1794–5 (73), as by Rubens, purchased by Angerstein; purchased with Angerstein Collection, 1824.

50 The Emperor Theodosius refused admission into the Church by S. Ambrose

A reduced copy, with some alterations (*e.g.*, the Emperor is beardless), of Rubens' picture in the Imperial Gallery at Vienna (850).

Canvas, 58 in. *h.* by 45 in. *w.* (1·47 × 1·14).

Sm. 252. In the R. Harenc Sale, 1764; in Lord Scarborough's Sale in Yorkshire (1784 ?), bought by H. Elwyn; sold to Angerstein; purchased with Angerstein Collection, 1824.

52 Cornelius van der Geest

Head and shoulders, almost full face. The grey-bearded chin rests on a pleated ruff. Black silk doublet, dark background.

Wood, 31 in. *h.* by 26 in. *w.* (0·78 × 0·66).

c. 1619–20. Sm. 251. Sales: Liss, Antwerp, 1796, bought by Pratbernon; Bryan, May 17, 1798 (51), bought by Angerstein. Exhib. B.I., 1815 (9), as Portrait of Gevartius, and so catalogued until 1864. Purchased with Angerstein Collection, 1824.

156 A Study of Horses

In the upper part the sketch of a zephyr's head. The horses of Achilles, Xanthus and Balius, were the offspring of Zephyrus. "Equi Achill . . . ", and some other words now illegible, are written on a scroll in the lower left corner of the picture.

Wood, 42 in. *h.* by 35 in. *w.* (1·06 × 0·88).

Sm. 316. In Sir J. Reynolds' Sale (from Delmé Collection), March 8, 1794–95 (69), bought by Lord Ossory. Exhib B.I., 1815 (22), lent by Rt. Hon. Charles Long. Lord Farnborough Bequest, 1838.

877 Portrait of the Artist (lent Nat. Portrait Gallery, 1898)

877a The Crucifixion

At the foot of the Cross, and clinging to it, stands S. Mary Magdalene. On the left are the Virgin and S. John. On the right, two mounted soldiers. Another man raises the sponge on a reed; youthful angels flying on the left. Study for the "Crucifixion" in S. Michel, Ghent.

In bistre, on white paper, 25½ in. *h.* by 17½ in. *w.* (0·64 × 0·44).

Sm. 31; Bryan Sale, 1798 (31); in Hume Collection, 1831; purchased with Peel Collection, 1871.

877b Rinaldo and Armida

Under a tree, left, Rinaldo lies with his head in the lap of Armida. Landscape background. A study for the picture painted for Charles I. *c.* 1630, now in the Louvre.

Oil, umber and grey, on paper, 22 in. *h.* by 16 in. *w.* (0·55 × 0·40).

Apparently in Lenglier Sale, Paris, 1788; in Peel Collection about 1850; purchased with Peel Collection, 1871.

1172 Charles I. on Horseback

The King, bare-headed, in armour with buff boots, nearly profile left, on a fawn-coloured horse. Closely following is Sir Thomas Morton, his equerry (partly seen) bearing a plumed helmet. In the background, right, a large tree; on the trunk a tablet inscribed: CAROLVS. I. REX MAGNÆ BRITAÑIÆ.

Canvas, 144 in. *h.* by 114 in. *w.* (3·65 × 2·89).

c. 1636. Sm. 255. In Charles I.'s Sale, 1649. In the Collection of the Elector of Bavaria; purchased at Munich by the great Duke of Marlborough. A water-colour sketch for the trees in background in B.M., where is also a small study of the horse on grey paper. Exhib. B.I., 1815 (1). Purchased from the Duke of Marlborough, 1885.

2127 Marchese Giovanni Battista Cattaneo

Half-length, head turned slightly left; slight beard and moustache; black silk dress, linen collar edged with lace. His right hand inserts a paper in his breast.

Canvas, 29 in. *h.* by 24 in. *w.* (0·74 × 0·61).

2144 Marchesa Cattaneo

Half-length, three-quarters left. Her complexion is blonde, her hair deep chestnut; in left ear a large pearl drop; in her hair a red rose. Black silk dress with ruff, and ruffles. Dark background.

Canvas, 29 in. *h.* by 24 in. *w.* (0·74 × 0·61).

Second Genoese period. With **2127** imported 1907; bought from Colnaghi, 1907.

3011 Lady and Child

The mother, seated, three-quarters length, three-quarters left, in black silk, gold brocade stomacher, and ruff. She holds the child, who wears a grey felt hat, white pinafore, and greyish plum frock. Behind, a landscape under crimson curtain.

Canvas, 51¼ in. *h.* by 41¾ in. *w.* (1·30 × 1·05).

Of the artist's late Flemish or early Genoese period.

From Balbi Palace, Genoa. Bt. by Sir A. Hume. Exhib. B.I., 1815 (2); 1836 (7); acquired by Lord Alford; exhib. B.I., 1838 (22), 1843 (80), 1867 (24); R.A., 1871 (125), 1893 (127), 1900 (11); Grosvenor Gall., 1867 (118); Antwerp, 1899 (98). Purchased from Earl Brownlow, 1914.

3537 Portrait of Robert Rich, Earl of Warwick

Half right, full length, standing by a plinth, in armour and broad white collar, a baton in his right hand. In brown-black monochrome.

Canvas, 24 in. *h.* by 13½ in. *w.* (0·61 × 0·34).

Probably a copy from the portrait in the Pierpont Morgan Coll. Presented by A. A. de Pass, 1920.

3605 George and Francis Villiers

Full length, standing; left, George, fair-haired, in maroon velvet jacket and gold-brown mantle; right, Francis, brown-haired in white satin under a blue mantle, looking back, almost profile left.

Canvas, 87 in. *h.* by 50½ in. *w.* (2·20 × 1·28).

Formerly called "Lords John and Bernard Stuart." Bought of Jan-Baptist Gaspers, June, 1682, for £30; included in Catalogue of Pictures at Wrest belonging to Anthony, 10th Earl of Kent, 1702; Panshanger Collection; purchased from Lady Lucas out of the Grant-in-Aid and Temple-West Fund, 1922.

After van DYCK

3132 Portrait of Maria Anna Schotten (?)

Head and shoulders slightly to left. Fair hair, low-cut black dress with wide lace collar and double string of pearls round the neck and shoulders; in front a large gold pendant. Dark background.

Copper; oval, 23½ in. *h.* by 18½ in. *w.* (0·59 × 0·47).

Said to have been painted for the sitter's tomb in S. Gudule Brussels. Bought at the sale of the Duc de Beauveau, Paris, May, 1865. Layard Bequest, 1916.

School of van DYCK

1012 Portrait of a Man

Aged about 30; seated, nearly full face, the head resting on the left hand, the elbow on a stone pedestal, the right arm akimbo. Black velvet dress of *c.* 1640–50; full shirt sleeves.

Canvas, 38 in. *h.* by 31 in. *w.* (0·86 × 0·78).

Also ascribed to Matthaeus Merian, the younger. The style recalls Dobson and Lely. Possibly exhib. B.I., 1861 (32), as by Vandyck; lent Wynn Ellis. Wynn Ellis Bequest, as by Vandyck, 1876.

See also School of RUBENS, 1865

EECKHOUT (Gerbrandt van den) 1621—1674

School of Amsterdam; born in Amsterdam; 1635–40, scholar of Rembrandt; painted portraits, historical and biblical pieces; also interiors in the style of Terborch. Died at Amsterdam.

1459 The Wine Contract

The four officers of the Wine Guild of Amsterdam, represented life-size, seated over some deeds, which are spread out on a table in the centre. They are dressed in black; three wear their hats. A dog on the floor, left. On the table a document inscribed at foot with the names of the sitters: *Philips van d[er] Neer (?); Jan van den Eeckhout; Tomas Hendrick; Jan Hendrick.* Signed: *G. V. Eeckhout fe Ao.* 1657.

Canvas, 63½ in. *h.* by 77½ in. *w.* (1·61 × 1·96).

The sitter Jan van den Eeckhout (1584—1652), was father of the painter. A portrait-group of the same guild, dated 1673, is in the Texiera de Mattos Coll.

In the Clancarty Sale, March 12, 1892, bought by Colnaghi; bought from Colnaghi, 1895.

See also School of REMBRANDT, 757

ELSHEIMER (Adam) 1578—1610

German School. Born Frankfort; *c.* 1598 in Venice; by 1600 settled in Rome. Died there. Early work influenced from the Netherlands and by the Frankenthal painters, A. Mirou and Peeter Schoubroek; later, by Venetian and Roman schools. His treatment of landscape powerfully influenced contemporaries and followers.

1014 The Martyrdom of S. Lawrence

The Saint stands full face, left, being stripped; a statue of the Emperor on the extreme right; several figures; above the saint an angel, a palm branch in his left hand, pointing upwards.

Copper, 10½ in. *h.* by 8¼ in. *w.* (0·26 × 0·20).

Early. Engraved Pieter Claesz. Soutman. Several other versions are known. Wynn Ellis Bequest, 1875.

1424 Tobias and the Angel

Advancing together from the right; Tobias first, dragging the fish after him; thickly wooded landscape.

Wood, 7½ in. *h.* by 10¾ in. *w.* (0·19 × 0·27).

Engraved by Hendrick Goudt. A version in Copenhagen, probably the first, with which the engraving corresponds more closely than with ours. In Count Goudt's Coll., 1613; Dr. Mead's, 1750; Beckford Sale, 1802; Watson Taylor, June 14, 1823 (31); in Hon. E. Phipps' Coll., 1854; Phipps' Sale, June 25, 1859 (40), bt. by Farrer. Exhibited B.I., 1819 (20), lent by G. W. Taylor; 1851 (108), lent by Hon. E. Phipps; R.A., 1879 (239), lent by Samuel Sandars. Sandars Bequest, 1894.

3535 Shipwreck of S. Paul

A stormy sea full of wreckage beats against a rocky shore, with a pharos and broken trees. Foreground, left, in the middle of a group of figures, S. Paul and the viper; right, men and women drying themselves by two wood fires. Dull green, brown, lilac, blue, crimson, brown, grey, gold and white in the draperies, contrast with the dark blue green of the landscape. On the back engraved "Costó mil doblones en Amberes."

Oil on copper, 6¾ in. *h.* by 8½ in. *w.* (0·20 × 0·23).

Early. Waagen, Supp. 394. Sir Paul Methuen Coll., 1766 (Waagen, Supp, 394); Methuen Sale (Christie's, May 13, 1920, No. 16). Presented by Walter Burns, 1920.

3904 Baptism of Christ

Foreground, left and centre, S. John pouring water on the head of Christ, bending forward: right, a bearded man (? S. Peter) taking money from a fish's mouth, with spectators mounted and on foot. Above, right, an angel and cherubs bearing a crimson robe; centre, four cherubs dancing round the Dove, and in the clouds, God surrounded by cherubs. Background, blue green landscape of trees, river, mountains, and buildings, with dark blue sky.

Oil on copper, arched top, 11 1/16 in. *h.* by 8 5/16 in. *w.* (0·28 × 0·21).

Early. Colls. Geo. Smith (Christie's, 1882, No. 16); Wagner, 1882. Exhib. Burl. Fine Arts Club, 1906. Presented by Henry Wagner, 1924.

EMMANUEL

Byzantine School, 17th Century; a Greek, painting in Venice.

594 SS. Cosmas and Damian

Standing, left and right; above, Christ in a glory, blessing according to the Greek rite. Inscribed Ὁ Ἅ Κοσμὰς Ὁ Ἅ Δαμιανός, and signed Χειρ Ἐμμανουὴλ ἱερέως τοῦ τζάνε.

Wood, in tempera, 26 in. *h.* by 21 in. *w.* (0·66 × 0·53).

Lombardi-Baldi Collection, 1857.

EMPOLI (Jacopo Chimenti da) 1554?—1640

Florentine School; born in Florence; pupil of Tommaso da S. Friano; painted in Florence, Prato and Pistoia.

1282 S. Zenobius reviving a dead Child

The Saint, in alb, stole, cope, mitre and gloves, and attended by two deacons in dalmatics, one holding his crosier, extends his hands over the child who lies at his feet; the mother kneels by his side; in the background other figures.

Canvas, 81 in. *h.* by 63½ in. *w.* (2·05 × 1·61).

Exhib. B.I., 1867 (22), lent by G. Salting; presented by him, 1889.

ENGLISH SCHOOL *See* BRITISH SCHOOL

ERCOLE DA FERRARA *See* GRANDI

ERCOLE DE' ROBERTI *See* ROBERTI

ETTY (William) 1787—1849

British School; born at York; served apprenticeship as printer in Hull. In 1806 to London: Academy Schools 1807. Exhibited R.A. from 1811 onwards; in Italy, 1822; A.R.A., 1824; R.A., 1828; died at York.

356 "Youth on the Prow and Pleasure at the Helm"

In a gilded boat with embroidered sails are a man, two half-naked girls and a boy blowing bubbles. In the rippled sea are two girls shoulder deep, and another clinging to the prow. A blue sky flecked with storm-driven cloud. Draperies coral-pink, apple-green, dark blue, white and orange. An illustration of verses by Gray.

Canvas, 62 in. *h.* by 46 in. *w.* (1·58 × 1·16).

Exhibited R.A., 1832. Vernon Gift, 1847.

363 The Duet

Behind the grey stone parapet of a loggia, with distant landscape and trees beyond, a boy in black, left, holds music for a woman in flowered white wrap and green skirt who plays a mandolin, and a man in dark crimson cloak and scarlet plumed hat who sings. Over the parapet is thrown, left, a scarlet cloak. Right, a table heaped with fruit.

Oil on canvas, 15 in. *h.* by 19⅜ in. *w.* (0·38 × 0·49).

Vernon Gift, 1847.

See also After TINTORETTO, 2900

EVERDINGEN (Allart van) 1621—1675

Dutch School; born at Alkmaar; pupil of Roelant Savery and P. Molyn; 1640–44 he travelled in Norway; was in Haarlem 1645–52; and later in Amsterdam. Died in Amsterdam.

1701 Landscape with Water Mill

By the side of a torrent a saw-mill, telling light against the rocky background. In front in shadow a peasant woman and some sheep. Transparent brown tone. Signed: A. V. (in monogram) EVERDINGEN.

Wood, 17¼ in. *h.* by 23¼ in. *w.* (0·43 × 0·59).

Presented by George H. Boughton, R.A., 1900.

EYCK (Jan van) 1385?—1441

Netherlands School; born probably at Maaseyck, on the Maas; probably pupil of his elder brother Hubert. About 1422 John was in The Hague as "varlet de chambre" to John of Bavaria; in 1425 at Ghent with Philip of Burgundy; moved to Lille; 1426–27 sent on missions by Philip; in 1428 went to Portugal to paint the Princess Isabella; returned to Bruges 1429, married 1433. In 1435 he was

painting in polychrome the statues on the Town House, Bruges; he was sent on another mission, 1436. His works are dated from 1432. He and his brother Hubert worked out a new and brilliant oil technique which they brought to an unequalled perfection.

186 Jan Arnolfini and Jeanne de Chenany his Wife

Jan stands, left, slightly right, full length; wearing a large-brimmed, tall-crowned hat, a black dress and a brown wine-coloured gown, fur-edged. His wife stands three-quarters left. Her left hand holds her skirt just below her gold girdle. She is dressed in a long deep green gown trimmed with white fur; on her head a white hood. In the background, right, a red bed; in the centre an oak chair similarly draped; above it on the wall a round mirror, framed with ten medallions, with subjects relating to the Passion; a window partly open, left; beneath, an aumbry with three oranges, a fourth on the sill. A branch brass chandelier hangs from the ceiling, with a candle burning; in the foreground a small griffin terrier. Signed immediately above the mirror: *Johannes de Eyck fuit hic*, with the date 1434.

Oak, 33 in. *h.* by 22½ in. *w.* (0·83 × 0·62).

Acquired after 1490 by Don Diego de Guevara, major domo of Joan, Queen of Castile; he added shutters to it, and before 1516 gave it to Margaret of Austria. Acquired in 1530 by Mary of Hungary, in whose collection it was in 1556. Later it went to Spain. In 1789 in the palace at Madrid, whence it was taken by one of the French generals. Major-General Hay found it after Waterloo in Brussels; he bought and took it into England. Purchased from him, 1842.

222 Portrait of a Man

An elderly man, head and shoulders, three-quarters left. He wears a dark dress with a fur collar, and a red chaperon round the head. The frame, which is original, bears the painter's motto: ALS ICH KAN; and is signed below: IOHĒS DE EYCK ME FECIT AÑO 1433, 21 OCTOBRIS.

Oak, 10¼ in. *h.* by 7½ in. *w.* (0·26 × 0·19).

In Arundel Coll.; in Midleton (Peper-harow) Sale, July 31, 1851 (79), bought by Farrer (£315). Purchased from H. Farrer in 1851.

290 Portrait of a Man

Standing half-length, three-quarters left, inside an open window. He wears a dark red dress, and a green chaperon with its long tippet; in his right hand he holds a paper roll with writing on it. A stone sill, inscribed, TVMΩΘEOI and LEAL SOVVENIR, showing that this picture was probably a gift from the painter. At the foot: *Actū año dn̄i 1432 10 die octobris a ioh de eyck.*

Oak, 13½ in. *h.* by 7½ in. *w.* (0·34 × 0·19).

Bought from Carl Ross, Munich, 1857.

FABRITIUS (Barent) Working 1650—1672

Amsterdam School; brother of Carel Fabritius; possibly a pupil of Rembrandt. In 1657–58 he was in Leiden.

1338 Adoration of the Shepherds

The Virgin kneels, left, by the manger. On her left stands S. Joseph; in the right foreground a woman in a large turban.

Canvas, 26 in. *h.* by 23¾ in. *w.* (0·66 × 0·60).

1339 Nativity of S. John

In an interior, the Infant lies in a wicker cradle; at the foot sits S. Elizabeth, offering an apple to another child. To the right S. Zacharias, seated, writes on a tablet.

Wood, 14¼ in. *h.* by 18½ in. *w.* (0·36 × 0·46).

Acquired with **1338** in Cologne *c.* 1887, by E. Habich; purchased from him at Cassel, 1891.

See also School of REMBRANDT, 757

Ascribed to P. de HOOCH, 2552

FABRITIUS (Carel) 1614—1654

Amsterdam School. Pupil of Rembrandt at Amsterdam, with S. van Hoogstraaten. In Delft 1647, and elected to guild there 1652. Killed by the Delft explosion of 1654.

3714 A View in Delft

In the foreground to left against a black vertical trellis, broods a musical instrument seller in black, head and shoulders facing right. By him on a blue cloth, lies a viol da gamba; a lute leans against the stone wall behind. Before him a street, with the Nieuwe Kerke in mid-distance, across a canal. To the right the cobbled pavement rises to a bridge, over which appear the houses of the Vrouwenrecht. Above is a fresh blue sky with white drifting clouds. The general tone is mellow brown. Signed: C. FABRITIUS, 1652.

Canvas, laid down on panel, 6⅛ in. *h.* by 12½ in. *w.* (0·16 × 0·32).

Sm. No. 4. Bought at Naples, 1836. Coll., Sir William Eden. Purchased from Sir Timothy Eden and presented by the National Art-Collections Fund, 1922.

4042 Man in Fur Cap and Cuirass

Head and shoulders, head slightly right, body half right. Luxuriant dark hair, slight moustache. Wears dark brown fur cap, brown coat, steel cuirass, and ivory-white neck-cloth. Background of pale and dark grey clouds. Signed: *C. Fabritius*, 1654.

Oil on canvas, re-lined (probably in France), 28 in. *h.* by 24½ in. *w.* (0·71 × 0·62).

Probably a self portrait. Purchased *c.* 1824 by George Rimington, of Tynefield, Penrith, from Mareneff, of Bruges. Brought to England *c.* 1830. Owned successively by Reginald Rimington, his wife, and her niece, mother of G. A. Brewerton. Sold by him, Christie's, December 12th, 1924, No. 135. Purchased there out of the Claude Phillips Bequest, 1924.

FANTIN-LATOUR (Henri) 1836—1904

French School; born at Grenoble; trained under his father, Lecoq de Boisbaudran, Couture, and Courbet. He exhibited from 1861; an officer of the Legion of Honour, 1900.

1686 Study of Flowers

Roses, larkspurs and dahlias, in a glass vase, on a brown table against a cool grey background; one golden rose lies upon the table beside the vase. Signed: *Fantin.*

Canvas, 27 in. *h.* by 24 in. *w.* (0·68 × 0·61).

Presented by Mrs. E. Edwards, 1899.

1952 Mr. and Mrs. Edwin Edwards

Life-size, three-quarters length; the amateur and collector seated examining a print, his left arm on a portfolio. His wife stands behind him, her arms folded, full face. Cool grey tone. Inscribed: *A mon ami E. Edwards*; and signed: *Fantin* 1875.

Canvas, 50 in. *h.* by 37¼ in. *w.* (1·27 × 0·94).

Presented by Mrs. E. Edwards, 1904.

3726 Roses

On a table a shallow basket of pink, red, yellow and white roses, with a few lying loose; grey-brown background.

Canvas, 19 in. *h.* by 23½ in. *w.* (0·48 × 0·60).

Bequeathed by Mrs. M. J. Yates, 1923.

FERRARESE SCHOOL, *c.* 1460

3069 Christ Enthroned and Bound

Christ seated full front, head three-quarters right; in a grey robe, His hands folded; a rope round His neck. A classical arch with deep brown background behind figure. Landscape background, right, and left.

Wood, 20¼ in. *h.* by 13½ in. *w.* (0·51 × 0·34).

A replica in the Liechtenstein Coll., Vienna, attrib. Niccolò Pizzolo. Our picture, 1838, in Costabili Coll., Ferrara, as by Bono da Ferrara (36). Exhibited South Kensington, 1869 (47). Layard Bequest, 1916.

FERRARESE SCHOOL EARLY XVI CENTURY

640 Adoration of the Magi

The Mother seated left, three-quarters right; on her lap the Child; behind her sits S. Joseph. One of the kings kneels to kiss the Child's feet; the second advances giving Him a chalice. Right, the African king, turning right, holding a golden vase. Beside him, in rich green, kneels a servant. Dark tree trunks behind the Madonna; right, a gloomy sky and distance; the star above.

Wood, arched, 17 in. *h.* by 12¼ in. *w.* (0·41 × 0·31).

Purchased from the Beaucousin Collection, Paris, as by Dosso Dossi, 1860.

1062 Battle Piece

Centre, a warrior, on a white horse galloping right, raising his curved sword. Other horsemen each side, their horses rearing over the bodies of the fallen. Rocky background. Rich and lively colour.

Wood, 26 in. *h.* by 37 in. *w.* (0·71 × 0·93).

Purchased from the W. Benoni White Coll., 1879.

See also PERUZZI (after), 218

FERRARI (Gaudenzio) 1481—1546

School of Vercelli; born at Valduggia; perhaps pupil of Stefano Scotto; influenced by Luini and Leonardo at Milan. He was at Vercelli, 1508–09; Arona, 1510–12; Varollo, 1512; Novara, 1515, 1517–21, and 1524; from 1528–36 in Vercelli, and Saronno, 1535.

1465 The Resurrection

Christ, holding the banner, rising from a purplish marble tomb.

Wood, 60 in. *h.* by 33 in. *w.* (1·52 × 0·83).

The cartoon is in Accademia, Milan. Originally central panel of altar-piece at Magianico, Lecco, of which No. **3925** was the right wing; in Scarpa Coll. at Motta, Treviso; purchased, Scarpa Sale, Milan, 1895.

3068 The Annunciation

Two panels. The Virgin, right, seated full length at a reading desk, three-quarters left; her right hand on a book; rose red dress and cap, deep green-blue mantle, lined with dull moss green. Left panel, the Archangel Gabriel kneeling against the sky in white and rose; the Cross and scroll in his left hand, right outstretched.

Both panels 23 in. square (0·58).

In 1881 the left panel was in Dott. Acerbi's Coll., Milan; the right in the Layard. Bought by Layard from Baslini. Restored by Molteni. Layard Bequest, 1916.

3925 S. Andrew

Full length, full face, on an eminence, advancing with a tau cross on his right shoulder. Bare-footed, with a red beard; wears a scarlet, yellow-lined mantle over a green robe. Background, blue sky, landscape of trees and distant mountains.

Oil on wood, 59 in. *h.* by 33⅛ in. *w.* (1·50 × 0·84).

Right wing of an altar-piece at Magianico, Lecco, of which No. **1465** was the central panel. Colls. Scarpa: Mond, 1895. Exhib. Burl. Fine Arts Club, 1899. Mond Bequest, 1924.

FIAMMINGO (Enrico) Working *c.* 1650

Bolognese School. Studied under Giuseppe Ribera, and later under Guido Reni at Bologna.

2104 A Man with a wide Collar

A portrait of a young man with a slight moustache, dressed in a black coat with a wide collar and turned back cuffs.

Wood, 7 in. *h.* by 5 in. *w.* (0·17 × 0·12).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

FILIPEPI (Sandro) *See* BOTTICELLI

FIORENZO DI LORENZO 1440—1521

Umbrian School; born in Perugia; studied there under Bonfigli; influenced by Benozzo and worked in Florence under Verrocchio. His works range from about 1470—1521.

1103 Madonna and Child with Saints

Portions of a polyptych. Central panel, the Virgin enthroned with hands crossed on her breast; the Child on her lap. Below kneel S. Francis, left, S. Bernardino, right; the donor between them. Four angels, in apricot, dark green, rose-orange, and dull blue-green, behind the throne. The compartments with S. John Baptist, left, S. Bartholomew, right, were originally at one side of the central panel. The corresponding twin panels are lost. Background of gold, engraved in the wings.

Wood, in tempera, central panel 47½ in. *h.* by 31½ in. *w.* (1·19 × 0·80). Side panels, each 47 in. *h.* by 18¾ in. *w.* (1·19 × 0·47).

Purchased from the Marchese Perolo Monaldi, Perugia, 1881.

2483 Madonna and Child

The Child, holding a crystal globe in His left hand, stands on a parapet draped with rose-scarlet, supported by the Virgin, who stands in a rose-dorée robe and mantle; roses are festooned across the sky. A city and a plain in the background.

Wood, 19⅛ in. *h.* by 14⅝ in. *w.* (0·48 × 0·37).

Bought by Salting, 1898; Salting Bequest, 1910.

FLEMISH SCHOOL XV AND EARLY XVI CENTURIES

264 A Premonstratensian Abbot with S. Ambrose

The abbot, in the dress of a Premonstratensian or Norbertine, kneels three-quarters left, the crosier on his left arm; from it falls a long strip of cambric, gold-edged. On a ledge, his mitre, rose-coloured and embroidered with pearls and gold, on its front the Crucifixion. Above stands the Saint, in jewelled cope and mitre, three-quarters left; spiral-stemmed cross in his left hand, a scourge in his right. Behind him a stormy sky. Silvery tone.

Wood, 28½ in. *h.* by 9 in. *w.* (0·72 × 0·22).

Possibly French (Valenciennes ?) and influenced by Hugo van der Goes. Krüger Coll., 1848, Part II, No. 11, as by " van der Meeren "; purchased from Krüger, Minden, 1854.

265 Virgin and Child

The Virgin seated half length, full face, a book in her left hand; the Child blowing bubbles with a straw sits on her right knee.

Wood, 27 in. *h.* by 20 in. *w.* (0·69 × 0·50).

Once ascribed to Mabuse, but nearer to the " Master of the Death of the Virgin." Recently ascribed to Bellegambe. Krüger Coll., 1848, Part I, No. 37, as by Ludger tom Ring. Purchased from Krüger, Minden, 1854.

708 Virgin and Child

The Mother, half length, three-quarters right; the Child sits three-quarters left; a cherry in His left hand; in the background a brocade damask curtain. Grey-gold tone.

Oak, 7¾ in. *h.* by 6½ in. *w.* (0·19 × 0·16).

Influenced by Memling. Possibly by " The Master of the Lucia Legend." From Öttingen-Wallerstein Coll., as by Margaret van Eyck; exhib. Kensington Palace, 1848 (54); presented by Queen Victoria, at the Prince Consort's wish, in 1863.

783 The Exhumation of S. Hubert, Bishop of Liége

The choir of a Gothic church; over the altar a statue of S. Peter, on the altar the shrine of S. Hubert. The reredos depicting the Crucifixion is drawn in black line on a red ground. Centre foreground, the saint in his mass vestments is lifted by two monks from the grave; at his head kneels a bishop, another swings a censer at his feet, left, where kneels the Frankish King, his crown in his hand. On each side and behind the rails of the choir, spectators.

The body of S. Hubert was twice exhumed, in 740 and 825.

Wood, 35½ in. *h.* by 32 in. *w.* (0·90 × 0·81).

By the painter of the "Marriage of the Virgin" in the ambulatory of Antwerp Cathedral; also resembles the "Raising of Lazarus" in Berlin Gallery, by Aelbert Ouwater, but is closer to Roger van der Weyden, to whom it has been ascribed. A companion panel, "The Dream of Pope Sergius," in the Friedsam Coll., New York. In anon. Sale (perhaps Bessborough), 1801, as Van Eyck, bought by Foxall; in Beckford (Fonthill) Sale, "from Lord Bessborough's Collection, Roehampton," October 10, 1823 (80), as Van Eyck; bought by Bentley; in Eastlake Coll., 1855, as by Justus van Ghent (Waagen); purchased from Eastlake Coll., 1868.

945 Virgin and Child with S. Catherine of Siena

The Virgin, seated, left, full length, three-quarters right, in dark green, the Child holding a coral rosary. S. Catherine kneels, towards the right, three-quarters left. A sapling in right mid-distance, two houses by a river beyond. Massed trees in left background; centre distance a mountain. Pallid flesh tone.

On oak, 13 in. *h.* by 9 in. *w.* (0·33 × 0·23).

Wynn Ellis Bequest, as by Patinir, 1875.

947 Portrait of a Man

Half length, full face, the eyes left. His forked beard, moustache, and hair are turning grey; black doublet and a gold chain; his gloves in his left hand, and a paper roll in the other. A small black cap with lappets on his head. Dull golden tone; background, strong green.

Oak, 15 in. *h.* by 11 in. *w.* (0·38 × 0·27).

Possibly French. Wynn Ellis Bequest, 1875.

1036 Portrait of a Man

Half length, three-quarters left. The face is clean-shaven. He is dressed in a cap and close vest of black velvet, with a dark mulberry coloured gown lined with black damask. The right hand rests upon a skull, the left holds a pansy of two blossoms; on the right he wears one ring, on the left three; green background. Grey-golden tone.

Wood, 10¾ in. *h.* by 8½ in. *w.* (0·27 × 0·21).

Christoph Amberger and the Master of Oultremont have been suggested as the painter. Purchased from W. Fuller Maitland out of the Lewis Fund, 1878.

1063 Portrait of a Young Man

Half length. In a black dress, bare-headed, three-quarters right; his hands joined in prayer. Grey-brownish tone; dark background.

Wood, 9 in. *h.* by 7 in. *w.* (0·22 × 0·17).

Once, apparently, in the Beckford (Fonthill) Collection; purchased at the J. H. Anderdon Sale, catalogued as Luther by Holbein, 1879.

1080 Head of S. John the Baptist with Angels

His head lies on a gilt cushion in a niche, enriched with paintings—on the front a panel. Above on either side two medallions. Angels hover over the head.

Wood, 10¼ in. *h.* by 7 in. *w.* (0·26 × 0·17).

Formerly catalogued under the School of the Lower Rhine. Has been attributed to Jan Mostaert. Another version at Dijon. In Aders Collection, *c.* 1830; Robinson Sale, April 26, 1839 (16), as by H. van Eyck, bt. Green; bequeathed by Mrs. Joseph H. Green, 1880.

1087 The Mocking of Christ

Christ in a grey mantle thrown back over the shoulders. Behind Him, left, an officer bearing a long white reed. In front kneels a turbaned figure in a derisive attitude. In the background a vaulted porch.

Wood, 36¼ in. *h.* by 16¼ in. *w.* (0·92 × 0·41).

Based on an engraving by Schongauer. Ascribed to Gerard van der Meire. In Aders Collection, *c.* 1830, ascribed to Schongauer; ditto in Robinson Coll., 1839 (58), bt. Green; exhib. Manchester, 1857 (421), lent by J. H. Green; bequeathed by Mrs. Joseph H. Green, 1880

1089 Virgin and Child, with S. Elizabeth

The Virgin, three-quarters right, with long fair hair, in a dark robe and pale blue mantle, sits, left, the Child on her lap. Towards the right S. Elizabeth, seated, a book on her knees, offering Him fruit. Landscape background, with trees and a cottage to the right, and behind the figures tall young oaks. Golden-brown tone.

Wood, 15½ in. *h.* by 12 in. *w.* (0·39 × 0·30).

In the manner of Gerard David; Robinson Sale, April 26, 1839 (51), as by H. van Eyck, bt. Green; bequeathed by Mrs. Joseph H. Green, 1880.

2606 The Virgin enthroned

Triptych: Centre panel, the Virgin, her head three-quarters to the left, with the Child in her arms, sits on a throne of Flemish Renaissance design; ornate architecture behind. Left wing, a Saint in a white monastic habit, with mitre and crosier. Right wing, S. Louis, of Toulouse, his blue robe patterned with fleur de lys; gloves in his left hand, a sceptre in his right. On the back SS. Anthony of Padua and James the Great.

Centre panel, 10¾ in. *h.* by 7½ in. *w.* (0·27 × 0·19); left wing, 10¾ in. *h.* by 3 in. *w.* (0·27 × 0·07); right wing, 10¾ in. *h.* by 3½ in. *w.* (0·27 × 0·08).

Attributed to Pieter Coecke van Aelst I or to J. van Coninxloo; picture by same hand at Palermo. From Somzée Coll., Brussels; exhib. Bruges, 1902 (pl. 77 in Catal.), as by a "Brussels Master of 1530"; Salting Bequest, 1910.

2607 Man holding a Miniature

Half length, turned slightly left, his eyes looking front. He wears a flat hat and black coat with a wide collar of light fur. In his right hand a miniature of Gadinaria, Chancellor of Charles V, inscribed "MERCURIUS DE GADINARIA CARᴸᴵˢ M. CĀCELLAR"; [a medal of

similar design was struck 1529–1530]; his left hand, with the first finger curiously bent, below his breast. Pale golden tone; background, dark green; left, a green hanging.

Wood, 16½ in. *h.* by 13 in. *w.* (0·41 × 0·33).

Salting Bequest, 1910.

3066 Virgin and Child

A small altar-piece with shutters inscribed with a salutation and prayer. The Virgin, short half-length, three-quarters right, holding with both hands the Child, seated on a linen cloth, supported by her mantle; He holds a coral necklace in both hands. The Virgin wears deep green hood, a fur-bordered tunic and a white underbodice.

The shutters inscribed: *Ave Sanctissima Maria mr dei Regina Celi porta Paradisi Domina mūdi pura Singularis tu es Virgo tu sine peco Concepta concepsti Jhm sine om macula. Tu Peperisti Creatorem et salvatore Mundi Tu qua non Dubito libera me Ab omni malo Et Ora pro Peccato Meo. Amen.*

Oak, centre, 12¾ in. *h.* by 8½ in. *w.* (0·32 × 0·21); shutters, 16¼ in. *h.* by 4¾ in. *w.* (0·41 × 0·12).

Possibly by Gerard David.

Layard Bequest, 1916.

3116 Weeping Magdalen

Head and shoulders, profile right, her left hand holding a kerchief to her eyes, the jar in her right. Cambric cap, green mantle and slashed sleeve; cloth of gold foresleeve and bodice.

Oak, 20⅝ in. *h.* by 15 in. *w.* (0·52 × 0·38).

c. 1520. Bought by Layard in Madrid. Layard Bequest, 1916.

FLEMISH SCHOOL XVI CENTURY

622 A Girl Writing

Half length, front, seated behind a table with a blue-green cloth. Wears a black head-dress edged with white lawn and gold; crimson dress, with white and gold sleeves; fur wrap; gold chain. She writes with a pen on a sheet of paper, whose right edge she holds in the left hand. On the table, a black ink bottle and case. Green background.

Oil on panel, 11 in. *h.* by 9¾ in. *w.* (0·28 × 0·25).

Presented, probably among the pictures given by Queen Victoria at the wish of the Prince Consort, 1863.

3045 Virgin and Child

Seated on a terrace, under an ornate Gothic stone canopy; three arched windows in the alcove behind and a fanlight opening above. Mary wears Antwerp blue and a ruby red mantle; landscape distance each side. Jesus kneeling in her lap, facing the spectator, a gold cross in His left hand.

Wood (arched top), 9 in. *h.* by 5¾ in. *w.* (0·23 × 0·14).

The gilded frame and panel made in one piece.

Before 1885, in possession of Rev. H. E. Richards, Claygate; bought from his widow (1891) by Sir C. Cook. Presented by Sir Charles Cook, 1916.

4033 A Lady in a Plumed Hat

Bust, three-quarters length ; black jewelled hat, white plume, rose collar and bodice, and brownish-green surcoat. Light chestnut hair, green-brown background.

Oil on paper, re-lined with canvas, 17¾ in. *h.* by 13⅜ in. *w.* (0·45 × 0·34).

Christie's, Feb. 21, 1903, No. 109, as M. Ridolfo, bt. Kennedy ; April 9, 1910, No. 165, bt. Carfax. Formerly ascribed to Salviati. Claude Phillips Bequest, 1924.

FLINCK (Govert) 1615—1660

Amsterdam School ; born at Amsterdam ; studied under Lambert Jacobsz. at Leeuwarden, and Rembrandt at Amsterdam. He worked chiefly in Amsterdam, and died there.

4068 Portrait of Rembrandt

Bust length, body quarter right, head front. Curly hair and upturned moustache. Wears black velvet cap with jewelled band, and black velvet coat with silver lace over brown doublet. Dark green-grey background. Signed : *G. Flinck*, 1639.

Oil on panel, cradled, 25¾ in. *h.* by 21¼ in. *w.* (0·65 × 0·54).

Dame Fermor-Hesketh Coll. (Christie's, March 6, 1925, No. 137, as Rembrandt, with forged signature). Presented by Ayerst H. Buttery, 1925.

See also DUTCH SCHOOL, 1700

FLORENTINE SCHOOL XIV CENTURY

3120 Head of a Saint

A bearded head in profile leaning to right ; embossed gilt nimbus ; blue cloak over red yoke ; dark green background.

Fresco on plaster, 16⅛ in. *h.* by 11⅝ in. *w.* (0·41 × 0·29).

Said to be a fragment from the Carmine, Florence. Broken when packed in Venice. Layard Bequest, 1916.

FLORENTINE SCHOOL XV CENTURY

1301 Fra Girolamo Savonarola

Bust, profile left ; dark background. On the reverse : his martyrdom in the Piazza Signoria, Florence ; with Fra Silvestro and Fra Domenico he is suspended over a fire ; left foreground, men bearing faggots ; spectators, right ; behind, the Palazzo Vecchio.

Wood, 8¼ in. *h.* by 6¼ in. *w.* (0·20 × 0·16).

Once ascribed to Fra Bartolommeo, and in possession of one of the Medici ; later in the Tornaquinci family, Florence, bt. by W. Savage Landor ; presented to Southey, 1839 ; sold by his granddaughter to W. Radford. Presented by Dr. William Radford, 1890.

2084 Portrait of a Youth

Head and shoulders, three-quarters left, a youth in black cap and gown, with long red-gold hair and pale face.

Wood, 22 in. *h.* by 16½ in. *w.* (0·56 × 0·42).

John Samuel Collection ; bequeathed by Miss Louisa and Miss Lucy Cohen, 1906.

2508 Madonna and Child, with Angels

In the " Enclosed Garden," the Virgin seated, right, three-quarters length, three-quarters left, robed in blue and mulberry, prepares to give the Child the breast. Left, a rose-garlanded child-angel supports the Child, Who seated on His mother's knee, holds out His hands. On her right, the head of another angel. On the right and in the background a marble wall; cypresses and palms against a pale blue sky. Flesh, gold-grey.

Wood, 27¼ in. *h.* by 19¾ in. *w.* (0·69 × 0·50).

From Collection of Sir Aug. Callcott (? 1853), bought by Lord Orford; Orford Sale, June 28, 1856 (258), as Lippo Lippi; in Davenport-Bromley Coll., ascribed by Waagen to Pesellino; in his Sale, June 12, 1863 (75), as by Lippo Lippi, bought by Bale; Bale Sale, May 14, 1881 (296), bought by Lloyd; in Miscellaneous Properties Sale, Christie's, July 13, 1895 (104), bought by Fairfax Murray, as Lippo Lippi; apparently bought by Salting, 1904; Salting Bequest 1910.

3826 Cassone or Marriage Chest

On the front panel: The Story of Camillus, the treacherous School master, and the surrender of Falerii. On each end: two naked children carrying fruit.

Wood: front 15⅛ in. *h.* by 50¼ in. *w.* (0·38 × 1·27); left end 15¼ in. *h.* by 19 in. *w.* (0·39 × 0·48); right end, 15½ in. *h.* by 19 in. *w.* (0·40 × 0·48).

For the story of Camillus, Roman soldier and statesman (d. 365 B.C.) v. Livy V. 10, VI, 4: Plutarch, Camillus. Presented by the Misses Lindsay, 1912.

3926 Beheading of a Female Saint

Centre, the Saint, with gold halo, in blue robe lined yellow, kneels, head bent, hands joined in prayer; left, the executioner in dull purple robe, with two-handed sword raised; right, a prince or governor, in armour and a scarlet mantle, with rod outstretched, accompanied by a priest in crimson mantle over yellow robe, an old man in blue mantle over green robe, a soldier and other attendants. Background, right, a fortified city, brick-red; left, dark grey rocky hills; sky, gold.

Tempera on wood, 16½ in. *h.* by 26⅝ in. *w.* (0·42 × 0·65).

Early 15th century. Colls. Dudley (Sale 1892, No. 68, as Giotto): Mond 1892, attributed Giovanni dal Ponte. Exhib. R.A. 1871 (as Painter Unknown); 1893 (as School of Giotto, Decollation of S. Catherine). Mond Bequest, 1924.

4208 Baptism of Christ

Centre, Christ stands knee-deep in the Jordan, naked except for a transparent loin cloth. On the rocky bank, left, S. John the Baptist, in grey camel-hair robe and crimson blue-lined mantle, kneels and anoints Christ with his right hand. Above, the Holy Spirit as a dove descends. Right and left, trees and rocks. Gold background.

Tempera on octagonal panel, in one piece, with octagonal gold frame. Painted surface 12 in. *h.* by 8 in. *w.* (0·30 × 0·21).

Late 14th century. Ottley Coll. as Cavallini; Fuller Russell Coll. (Sale, Christie's, April 18, 1885, No. 96, as Cavallini, bt. Wagner); Wagner Coll. (Sale, Christie's, January, 1925, No. 50, as Cavallini, bt. Martin). Presented by Viscount Rothermere, 1926.

FLORENTINE SCHOOL XVI CENTURY

21 Portrait of a Lady

Full face, in a white bodice, muslin fichu, puffed shoulder-piece with red sleeves; and a turban-shaped cap of black and gold tissue. In the background a green curtain.

Poplar, 23 in. *h.* by 18¾ in. *w.* (0·58 × 0·47).

Formerly ascribed to C. Allori; from Coll. Duke of San Vitale, Parma; Holwell Carr Bequest, as by Bronzino, 1831.

FOLIGNO *See* NICCOLÒ DA FOLIGNO

FOPPA (Vincenzo) 1427–30—1515–16

Lombard School; probably born at Brescia; possibly pupil of Jacopo and Enrico da Milano; influenced by Pisanello, G. da Fabriano, Giov. Bellini and the Paduans. In 1456 he settled in Pavia; 1460 was in Genoa, 1462 in Pavia working in S. Tommaso. Then he went to Milan, *c.* 1464–70; in 1470–71 he was at Genoa, in Pavia 1474–77. He was living in Brescia 1498, and died there.

729 Adoration of the Kings

The Virgin is seated, left, nearly full face; the Child in her lap; behind her S. Joseph in scarlet. A king kneels to kiss the Child's foot. The African king stands, centre, facing the spectator, in grey. A grey horse, right, mounted by a groom; three horsemen, centre. In the background, the star and the city of Bethlehem, with horsemen and other travellers issuing from one of the gates.

Poplar, 94 in. *h.* by 83 in. *w.* (2·387 × 2·108).

From Fesch Collection; purchased from Davenport-Bromley Sale, as by Bramantino (155), 1863.

FORLÌ (Melozzo da) *See* MELOZZO

FORTUNY (Mariano) 1838—1874

Spanish School. Born at Reus; student at the Academy at Barcelona and in Rome; in Morocco, 1857–59; Spain, 1860; Rome again; Paris, 1867 and 1870; during 1871–73 at Granada; died in Rome of malarial fever.

3138 A Matador

Full face, standing in centre of amphitheatre; his cap raised in his right hand, scarlet cloak in his left; behind him a dead bull. Blue sky. Signed: *Fortuny.*

Canvas, 23½ in. *h.* by 19 in. *w.* (0·59 × 0·48).

Bequeathed by A. Van Raalte, 1916.

FRAGONARD (Jean-Honoré) 1732—1806

French School; born in Paris; pupil of Chardin, then of Boucher; Prix de Rome in 1752, went to Italy, 1756, and studied Tiepolo, Solimena and P. da Cortona; visited Naples; in Paris 1761; Grasse, 1794; died in Paris.

2620 The Happy Mother

Centre, at a table, a young mother in red and white sits with three children in her arms. At the further side a young woman supports another child. A woman in brown rocking a cradle, a blacksmith at his forge in the right background.

Canvas, 17 in. *h.* by 19 in. *w.* (0·43 × 0·48).

Salting Bequest, 1910.

FRANCESCA (Piero della) 1416?—1492

Umbrian School. PIERO DELLA FRANCESCA OR DEI' FRANCESCHI; born at Borgo San Sepolcro; he worked under Domenico Veneziano at Florence. Paolo Uccello also influenced him. He was subsequently employed in his native town, Loreto (1447–50), Rome (*c.* 1452), Urbino (1465 and 1469), Ferrara and Arezzo, where some of his fines frescoes are.

665 Baptism of Christ

Christ, full face, full length, centre; S. John, right, profile left, in tawny shirt; two pomegranate trees, left, three angels standing beneath them; draperies, rose and deep blue, white, and lavender; a man stripping to right; beyond, figures in scarlet, dark golden yellow, maroon and blue. Landscape with milky blue sky.

Wood, in tempera, 65½ in. *h.* by 45½ in. *w.* (1·66 × 1·15).

Altar-piece from the Priory of S. John the Baptist at Borgo San Sepolcro; removed to the Sacristy of the Cathedral, 1807. Bought by Robinson for Uzielli; purchased, Uzielli Sale (184), April 13, 1861.

769 S. Michael and the Dragon

The Saint stands full length, full face, in blue cuirass and armour; he has large white wings; he is standing on the monster; its head in his left hand; in his right his sword. Inscribed: ANGELUS POTENTIA DEI LUCHA.

Wood, 52½ in. *h.* by 23 in. *w.* (1·33 × 0·58).

Sometimes attributed to Fra Carnevale (*cf.* Brera, No. 510). The left wing of an altar-piece; the right is in the Poldi-Pezzoli, Milan (598). From Colls. Fidanza, Milan, and Sir C. Eastlake; purchased 1867.

908 The Nativity

The Child lying, centre, on the corner of the Virgin's deep blue mantle; she kneels over Him; five angels singing or playing musical instruments. In the centre background a sunlit cattle-shed. Joseph in black with rose mantle is seated, right, profile left; near him two shepherds; a hilly distance, left, a view of the town of Borgo San Sepolcro, right. Draperies, dull white, lavender, and turquoise, blue-grey and crimson. Unfinished.

Wood, 49¾ in. *h.* by 48¼ in. *w.* (1·26 × 1·23).

From Marini-Franceschi Coll.; bought, 1861, by Alex. Barker, in Florence; purchased at his Sale (70), June 6, 1874.

See also Ascribed to UCCELLO, 585

FRANCESCO DI GIORGIO 1439—1502

Sienese School; studied under Vecchietta and became a partner of Neroccio di Landi. Mentioned in records, 1464, 1469, 1477 and 1478. After 1477 he abandoned painting for architecture and engineering.

1682 S. Dorothy

The Saint, in a milky rose mantle over a gold-worked gown of pale sea-green, leads the heavenly Child, in a pale cream-red smock over a blue dress and lavender stockings, across the picture; in His left hand the basket of roses and apples that He is taking from Paradise to Theophilus the scribe. Gold tooled background with a stamped border; marble floor.

Wood, 13⅛ in. *h.* by 8¼ in. *w.* (0·33 × 0·20).

At Chantilly (No. 8, Italian School) is a panel of Two Flagellants, apparently by the same hand, and a companion piece. From Bardini Coll., Florence; sold at Christie's, June 5, 1899 (486); purchased from Agnew as "The Virgin and Child," 1899.

FRANCIA (Francesco) 1450?—1517

School of Bologna. Francesco Raibolini, born at Bologna; took the name Francia from a goldsmith to whom he was apprenticed. Beginning as a metal worker and medallist, he took to painting after 1484, forming a partnership with Costa. His earliest dated work is of 1492; his latest 1517. He worked principally in Bologna; died at Bologna.

179 Madonna and Child and S. Anne

The Virgin, with the Child in her arms, and S. Anne enthroned, centre, both in dark blue mantles over red tunics; left, SS. Sebastian and Paul; right, SS. Lawrence and Romualdo; in front, the young S. John; behind, through two arches, blue sky, with landscape, left. Signed: Francia. Aurifex. Bononiēsis. P

Wood, transferred to canvas, 78½ in. *h.* by 72 in. *w.* (1·99 × 1·82).

180 Madonna and Angels with the dead Christ

Lunette of **179**. Christ, auburn-haired; an angel in green left, another in red right; the Virgin supports Him behind.

Wood, 38 in. *h.* by 72 in. *w.* (0·96 × 1·82).

With **179**, altar-piece of Buonvisi Chapel in S. Frediano, Lucca. From Colls. Queen of Etruria, Duke of Lucca (1840), Galvanni and Buchanan; purchased from E. Flight, 1841.

638 Madonna and Child with two Saints

The Child standing, centre, on a stone parapet supported by His mother; His hand is raised. On the left, a youthful martyr; on the right, an old saint. Landscape background.

Wood, 32 in. *h.* by 25½ in. *w.* (0·81 × 0·64).

Bourgeois Coll., Paris. Purchased from E. Beaucousin, Paris, 1860.

2487 Bartolommeo Bianchini

Bust portrait, three-quarters right; in a black cloak and cap, holding a letter in his right hand, on a ledge; landscape background of trees and rock. Rose-grey tone.

Wood, 22 in. *h.* by 15⅝ in. *w.* (0·55 × 0·39).

The sitter was a friend and patron of Francia. From Duke of Buckingham's Coll. In Northwick Sale, as by Raphael, August 19, 1859 (1591), bought by Nieuwenhuys (£99 15*s.*); exhibited B.F.A.C., 1894 (23), lent by Salting; Salting Bequest, 1910.

2671 A Pietà

The dead Christ supported at His head by S. John in green and red, at His feet the Magdalen in rose and gold. Centre, the Virgin in blue stands behind in deep sorrow. S. Joseph of Arimathaea kneels on the left; rocks, left.

Wood, 11½ in. *h.* by 13¼ in. *w.* (0·29 × 0·33).

Inspired by an engraving by Marc Antonio, after Raphael; exhib. B.F.A.C., 1902 (20), lent Salting; Salting Bequest, 1910.

3927 Madonna and Child with an Angel

The Madonna, three-quarter length, half left, in blue mantle, lined green, over scarlet robe, seated behind a low balustrade, supports the Child standing, naked, upon her right knee, His right hand raised in blessing. Right, an angel, half length, with red gold hair, in blue grey robe, offers scarlet cherries in a golden vase. Background, left, dark crimson curtain: right, landscape with rocks, trees and distant hills. Inscribed on the balustrade in almost erased letters: OPUS FRANCISCI AVRIFICIS MCCCCLXXXXII.

Oil on wood, 23 in. *h.* by 17½ in. *w.* (0·58 × 0·44).

Colls. Spithöver-Haas, Rome: Mond, 1893. Exhib. R.A. 1894. Mond Bequest, 1924.

FRANCIABIGIO 1482—1525

Florentine School. FRANCESCO DI CRISTOFANO BIGI; born at Florence; studied under Albertinelli, Granacci and P. di Cosimo. In 1505 working with Andrea del Sarto; his first important work was produced in 1513, in the cortile of the Annunziata; in 1521 he decorated the Medici Palace at Poggio a Caiano; died in Florence.

1035 Portrait of a Young Man

Half length, three-quarters left; a man with long hair, in black habit and cap; bearing on his breast the cross of Malta. In his hands an open letter; landscape background; inscribed on a ledge below "TAR: VBLIA: CHI: BIEN: EIMA" ("Slowly forgets he who loves well"); at each end, the monogram of Franciabigio.

Wood, 23¾ in. *h.* by 18 in. *w.* (0·60 × 0·45).

Exhibited R.A., 1872 (127), lent Fuller Maitland; purchased from W. Fuller Maitland, 1878.

FRANCO-RHENISH SCHOOL XV CENTURY

3662 The Holy Trinity

Against a pale gold background God the Father, in rose robe lined apple-green, seated on a white gothic throne, holds up the crucified

Son; the Dove flies down between Them. On the wings of the throne, two angels kneeling in adoration, the one in vermilion gold-brocade with green wings, the other in apple-green gold-brocade with rose wings; a bar of lilac masonry behind the throne.

Wood, in oil, 46 in. *h.* by 45½ in. *w.* (1·16 × 1·15).

Allied to work of the Burgundian miniaturists, *c.* 1410. Also ascribed to Schools of Cologne, Lake Constance and Vienna. Formerly owned by a member of the Italian Royal Family in Piedmont; in the hands of a dealer in Florence; bought by Cassirer of Berlin; purchased from Cassirer, out of the Grant-in-aid, Temple-West and Florence Funds, with a donation from the National Art-Collections Fund, 1922.

FRENCH SCHOOL XV CENTURY

1335 The Virgin

Bust length; slightly to left. Her head is covered with a blue hood, bordered with gold thread and pearls. Underneath is a white linen veil, concealing the hair. The eyes are downcast. Gold background; nimbus stamped in it.

Wood, 13¾ in. *h.* by 9¾ in. *w.* (0·35 × 0·25).

Purchased from Miss Sorel, Clarke Fund, 1891.

1939 Virgin and Child, with Saints and Donor

The Virgin, seated centre, in light rose and dark blue, turned slightly left; her feet on a gold embroidered blue cushion. On her lap, turned right, but looking left, sits the Child, His hand raised to bless the donor, who kneels, left, in the doorway of a red brick gothic chapel; his hat on a ledge beside him. Behind the Virgin a brick crenellated wall. On her right, beyond the wall, are three saints, one in friar's habit, one mitred, and the third holding a chalice. On her left, beyond the wall, stand SS. Catherine, Barbara, and a third. In the distance a stream winds. Two minute angels, in blue, hold a crown over the Virgin's head. Higher in the sky S. Michael drives Satan down before him.

Wood, 10½ in. *h.* by 7¾ in. *w.* (0·26 × 0·19).

A device on the chapel is apparently the flint and steel of the Dukes of Burgundy, of whose house the donor may be a member. In Aders Collection, 1830, as by Antonello da Messina; in Robinson Sale, April 26, 1839 (49), bt. Rodd; in a Christie's Sale, May 7, 1904 (122), as Dutch School; purchased, Lewis Fund, 1904.

2612 Louis XI of France (?)

Seen through a window with semicircular top, half length, in purple dress, black sleeveless jacket with green sash, and a cap ornamented by a gold jewel. He is holding a heart-shaped book; behind him a cathedral.

Wood, 9 in. *h.* by 5¾ in. *w.* (0·23 × 0·15).

Louis XI, 1423—1483, King of France, 1461.

Formerly attributed Burgundian School. This and a variant, at Dessau, by another hand, are attributed to the "Master of S. Gudule." In the background has been identified the S. Portal of the Church of Sablon. From the H. Magniac Sale, July 2, 1892 (35), attributed to Massys and said to be from Strawberry Hill Coll., bought by Mainwaring Mainwaring Sale, March 16, 1907 (18); bought by Salting. Salting Bequest, 1910.

2669 S. Clement and Donor

Left, half length, three-quarters right, S. Clement stands with his right hand on the right shoulder of the Donor, who kneels, three-quarters right, in dark brown over black; his hair is dark brown; his hands are joined. Above him an angel with brown wings and grey robe. Landscape background. On the frame a half-erased inscription, beginning "*Credendo.*"

Wood, 19¾ in. *h.* by 14¾ in. *w.* (0·50 × 0·37).

Probably School of Amiens. Said to be a wing of a triptych of which the other panels, a Madonna (centre) and female Saint with Donor, are in private hands. Salting Bequest, 1910.

See also FLEMISH SCHOOL XV CENTURY, 264

FRENCH SCHOOL XVI CENTURY

2614 A Lady as S. Mary Magdalene

Half length, three-quarters left; a pale blue turban-like head-dress, through which, at the back, her hair is passed in a single tress. In her right hand a vase of dark yellow-green alabaster; she wears a grey bodice trimmed with gold, and full hanging sleeves of light blue over deep crimson under-sleeves. Black background. Pale gold-grey tone.

Wood, 14½ in. *h.* by 9¾ in. *w.* (0·36 × 0·24).

Possibly by Master of Magdalen Legend. Acquired by Salting, 1893; similar picture in Turner Sale, Berlin, 1910; another is at Petworth; Salting Bequest, 1910.

2615 Mary Tudor, Queen of France

Half length, the head slightly left; on her hair a circlet of pearls and rubies; a jewelled costume of gold brocade. She is holding a silver vase. Green damask background.

Wood, arched top, 16¼ in. *h.* by 12¾ in. *w.* (0·41 × 0·32).

Magniac Sale, July 2, 1892 (83), bought by Durlacher; exhibited New Gallery, 1900 (30); in Wickham Flower Sale, as Flemish School, December 17, 1904 (45); Salting Bequest, 1910.

2616 Portrait of a Lady

Half length, three-quarters left; in a dark grey bodice trimmed with brown velvet (?), and a high collar; on her auburn hair a gold cap; the hands are folded below the waist.

Wood, 8¼ in. *h.* by 6 in. *w.* (0·20 × 0·15).

Acquired by Salting in 1903, attributed to Corneille de Lyon; Salting Bequest, 1910.

2617 Duchesse d'Angoulême (?)

A three-quarters length portrait of a lady, three-quarters right in a mauve dress trimmed with pearls, a ruff and a jewelled coronal.

Wood, 13½ in. *h.* by 9¾ in. *w.* (0·34 × 0·24).

Acquired by Salting as by Clouet, representing Françoise d'Orléans, Princesse de Condé; Salting Bequest, 1910.

3582 A Young Lady

Half length, slightly to left, eyes front, in black stomacher, broad plain white ruff, and large white sleeves, small black peaked cap, lined white, fair hair, pale complexion, grey background.

Wood, 18 in. *h.* by 13¾ in. *w.* (0·46 × 0·35).

c. 1575. From Lord Taunton's collection. Nat. Portrait Exhib., 1866, as " Mary Queen of Scots " (No. 320). Purchased from E. A. V. Stanley out of the Temple-West Fund, 1921.

FRITH (William Powell) 1819—1909

British School. Born at Aldfield, W. Yorkshire. London, 1835; pupil of Sass, Academy Schools; 1845 A.R.A., 1852 R.A. Continued to exhibit till his 83rd year; died at St. John's Wood. He was a member of the Academies of Antwerp, Brussels and Sweden.

615 The Derby Day

Centre, on the further side of the course, the Grand Stand; through a gap in the crowd in the foreground, the horses before the race. Left, rows of booths and a thimble-rigger; centre, a group of acrobats, behind whom, in a coach, a luncheon party; right, open carriages with gaily attired occupants; a fortune-telling gipsy; in the distance an acrobat on the top of a pole; in the immediate foreground a footman spreading lunch. Signed and dated, 1858.

Canvas, 39½ in. *h.* by 87½ in. *w.* (1·00 × 2·21).

Exhib. R.A., 1858. A replica hangs in the Corporation Art Gallery, Manchester; the Brussels picture is a copy by another hand. There is a sketch for the picture lent by V. & A. Museum to Bethnal Green Museum, No. 1038, canvas, 11½ in. *h.* by 17⅞ in. *w.*

Bequeathed by Jacob Bell, 1859.

FUNGAI (Bernardino) 1460—1516

Umbro-Sienese School; believed to have been a pupil of Giovanni di Paolo, later under the influence of Fiorenzo di Lorenzo and Signorelli; dated examples range from 1485—1512.

1331 Madonna and Child surrounded by Cherubim

The Virgin sits full length, three-quarters right, in crimson, gold and white; on her knees the Child, looking right and raising His right hand. Round them six cherubim. In the middle distance, left, a ruined building, with the Nativity; right, the Magi with their followers. In the background, mountainous and wooded landscape.

Wood (circular), 45¼ in. diameter (1·14).

Exhib. B.I., 1865 (70), lent by Faulkner; Leeds, 1868 (33); R.A., 1879 (201), lent by W. Graham; Graham Sale, April 8, 1886 (258), bt. Laurie; presented by W. Connal, junr., 1891.

2764 Madonna and Child with SS. Peter and Paul

The Virgin stands, half length, centre, turned slightly left, behind a parapet; the Child stands, left, on a brocaded cushion, His right hand raised, His left arm round her neck. SS. Peter and Paul behind. A goldfinch eating a cherry on the parapet.

Wood, 24½ in. *h.* by 16⅛ in. *w.* (0·62 × 0·41).

Exhib., Leeds, 1868. From Soulages Coll. as by Vivarini; acquired S.K.M. 766/65. A repetition in Paris Sale (Hot. Drouot, April, 1910). Lent by the Victoria and Albert Museum, 1895.

Ascribed to FUSELI (Henry) 1741—1825

British School. Johann Heinrich Fuessli, born Zürich, 1764, came to London; influenced by Reynolds; 1769, Italy, where he studied Michelangelo and the antique; 1778, settled in London; friend of Blake, and associated with the Boydell Shakespeare; A.R.A., 1788; R.A., 1790; Professor of Painting, R.A.; Keeper, R.A. Died Putney.

4133 The Bark of Charon

Centre, full-length, the naked figure of Charon seen from behind, pushing off his bark. Right and left, Shades in pale grey robes. Dark brown background, with the burning city in the distance. Flesh tones, warm.

Oil on canvas, 53¼ in. by 33½ in. *w.* (1·35 × 0·85).

c. 1770—1775, when Fuseli was in Italy. Related drawings are in British Museum. Coll. Rev. Alfred Thornton, Ashford, Middlesex. Presented by Frederick L. Lucas, 1925.

FYT (Jan) 1611—1661

Flemish School; born at Antwerp; studied under van den Berch and Snyders; master in the Guild, 1630; in Paris, 1633–34; later in Rome and Venice. Back in Antwerp, 1641; died there.

1003 Dead Birds

Two partridges and other small birds before the stump of a tree; an open country to the left, and a carriage to the right, in the background. Signed: *Joannes Fyt.*

Canvas, 15½ in. *h.* by 22½ in. *w.* (0·39 × 0·57).

Wynn Ellis Bequest, 1875.

GADDI *See* ANGELO DI TADDEO GADDI

GAETANO *See* PULZONE

GAINSBOROUGH (Thomas) 1727—1788

British School; born at Sudbury; from 1742 to 1745 under Hubert Gravelot (Bourguignon) in London; then pupil of Francis Hayman for three years; at Sudbury, 1745; about 1760 at Bath; 1774 in London. He was one of the thirty-six Academicians on the foundation of the Academy in 1768. Exhibited at R.A., 1769—1783. Died in London.

80 The Market Cart

The horse and cart passing, right, through a shaded pool; the cart loaded with vegetables, on which two girls are seated; two boys and a dog are walking by the side; in the foreground, left, a boy and girl are sitting by the road with a dog; right, mid-distance, is a youth collecting faggots. Pale golden tone.

Canvas, 72½ in. *h.* by 60¾ in. *w.* (1·84 × 1·53).

1786. Sketch in Lord Scarsdale Coll. Presented by the Governors of the British Institution, 1829.

311 Rustic Children

A girl is carrying a child in her arms; to the left sits a boy with a bundle of faggots in his arms. Evening light.

Canvas, 18 in. *h.* by 14½ in. *w.* (0·45 × 0·36).

A sketch for the "Wood Gatherers," once in Carnarvon Collection; a picture of this title was in Willett Sale, May 31, 1813 (42). Exhib. B.I., 1841 (102); Robert Vernon Gift, 1847.

683 Mrs. Siddons

Seated three-quarters length, nearly profile left, wearing a striped blue and white dress, buff-coloured shawl, black hat and feathers; on her lap, a brown muff. Cool, sharp tone.

Canvas, 49½ in. *h.* by 39 in. *w.* (1·25 × 0·99).

1785. Said to have been in possession of Charles Kemble, youngest brother of the sitter. Exhibited Manchester, 1857 (74), lent by Major Mair (husband of Mrs. Siddons' grand-daughter); a study, in Indian ink, in the Pfungst Coll.; purchased from Major Mair, 1862.

684 Ralph Schomberg, M.D., F.S.A.

Standing full length in a suit of claret-coloured velvet; his cocked hat and cane in his hands; landscape background. Golden tone.

Canvas, 91 in. *h.* by 60½ in. *w.* (2·31 × 1·53).

c. 1772. Exhib. B.I., 1814 (29); presented 1835; the donor having no title to dispose of it, it was restored to the proprietors in 1836; a small oil sketch was in the Pfungst Coll.; purchased from J. T. Schomberg, Q.C., 1862.

789 The Baillie Family

Mr. James Baillie, of Ealing Grove, his wife and four children in a garden; the mother, in creamy white, seated with the youngest child, in white, standing on her lap; left, two girls in salmon-pink and pale blue, standing; right, the father in buff coat, tan waistcoat and black breeches, leaning on the back of his wife's chair; a little boy in blue at her side. Six whole length figures.

Canvas, 98 in. *h.* by 89 in. *w.* (2·48 × 2·25).

c. 1784. In Alexander Baillie Coll., Naples, until 1857; bequeathed by him to the Gallery; retained, by agreement, by his nephew, M. J. Higgins, till his death; received by the Gallery in 1868.

925 Wood-Scene, Cornard, Suffolk

In the right foreground a pool of water; two donkeys, right centre; from left to centre, a road winds to the distant village and church of Cornard; a wood-cutter, left foreground. Silver-grey tone.

Canvas, 48 in. *h.* by 60 in. *w.* (1·21 × 1·52).

c. 1753. Called "Gainsborough's Forest" in print published by Boydell in 1790. Possibly in Charlton Sale, 1790, bt. G. Haradon; in the Collections of Alderman Boydell, Watts and Watts Russell; exhib. B.I., 1843 (176); at Manchester, 1857 (96), lent by J. Watts Russell; purchased, Lewis Fund, from the Collection of J. Watts Russell (32), July 3, 1875.

1044 The Rev. Sir Henry Bate Dudley, Bart.

Bust portrait, nearly full face, slightly turned right, in black coat and neck-cloth.

Canvas, in painted oval, 28½ in. *h.* by 23¾ in. *w.* (0·72 × 0·60).

Sir Henry Bate Dudley (1745—1824); curate of Hendon in 1773; Bart. 1812; Chancellor of Cathedral of Ferns; Prebend of Ely, 1816; founder and editor of the "Morning Post." He was also painted full length by Gainsborough.

c. 1780. Presented by his nephew, T. Birch Wolfe, 1878.

1271 Portrait of a Young Man

Dressed in a plum-coloured coat, white waistcoat, and cravat; the hair brushed up from the brow, curled at the sides and powdered; three-quarters to the right. In a painted oval.

Canvas, 12 in. *h.* by 9¾ in. *w.* (0·30 × 0·24).

Presented by Mr. James Rannie Swinton in 1888.

1283 View of Dedham

A thickly-wooded copse, with beech and oak trees shading a hilly foreground, on the left a beggar seated. Through the trees, left centre, meadow land and a church tower rising above the distant village. Blue sky, with storm clouds, right. Grey tone.

Canvas, 24½ in. *h.* by 30¼ in. *w.* (0·62 × 0·76).

c. 1756. Exhib. R.A., 1885 (71), lent by D. P. Sellar; in Miscellaneous Sale, Christie's, May 12, 1888 (51), bought by Agnew; purchased, Clarke Fund, 1889.

1482 Miss Margaret Gainsborough

Bust portrait, nearly profile left; black silk dress with black lace over a white muslin fichu; her hair is brushed back from the forehead and gathered into a knot on the back of her head, her left hand showing; apparently about thirty years of age; grey background; in a painted oval.

Canvas, 29 in. *h.* by 24 in. *w.* (0·73 × 0·61).

Exhibited R.A., 1887 (46), lent by Mrs. Lane. Presented by the Misses Lane, 1896.

1811 The Painter's Daughters

Advancing hand in hand under trees. Margaret Gainsborough, the younger, on the left, stretches out to catch a butterfly. She wears a white bodice and a light green skirt. Mary (afterwards Mrs. Fischer), right, is in light yellow.

Canvas, 45 in. *h.* by 41 in. *w.* (1·14 × 1·04).

c. 1757–58. Called by Gainsborough "Molly and the Captain." B.F.A.C., 1871 (72); R.A., 1886 (48). Henry Vaughan Bequest, 1900.

1825 A Landscape

In the left foreground two white cows in a pool under a bank crowned with trees. Another wooded bank, right, and a path, with two figures, leading down to a tall mass of buildings; distant blue hills against a yellow sky. Foliage, green and rich russet-brown.

Canvas, 16¼ in. *h.* by 21½ in. *w.* (0·41 × 0·54).

Henry Vaughan Bequest, 1900.

2284 The Bridge

A wooded valley; in the foreground a stream crossed by a wooden bridge, across which two cows are being driven by a cow-herd. In the middle-distance, right, a tower among trees on rising ground. General tone deep blue-green.

Canvas, 15¾ in. *h.* by 18 in. *w.* (0·40 × 0·47).

c. 1777. Exhibited R.A., 1892 (4); Guildhall, 1902 (68); bequeathed by Martin H. Colnaghi in 1908.

2637 Sir William Blackstone, LL.D

Author of the "Commentaries on the Laws of England." He wears judge's robes and wig; in his right hand, a paper with seal attached, probably a patent. Half length, three-quarters, left; clean shaven. Silvery tone.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

In Peel Sale, May 11, 1900 (250); exhib. Agnew's, 1901 (5). Salting Bequest, 1910.

2638 Miss Elizabeth Singleton

She wears a blue dress with a black lace fichu and a white bonnet, the strings tied under her chin. Half length, nearly full face. Plain background. Clear silvery tone.

Canvas, 13½ in. *h.* by 11¾ in. *w.* (0·34 × 0·29).

Daughter of Col. Singleton, of Deans Lease, Dorset.

Exhibited B.F.A.C., 1906 (24); Salting Bequest, 1910.

2928 Mrs. Graham as a Housemaid

Full length, looking left front, her body three-quarters right. On a doorstep, holding a broom, her right foot advanced. On the left a wooden tub, above it a cat. The figure thinly sketched on a rose-grey ground, in white and raw umber; a little colour in the head.

Canvas, 99 in. *h.* by 57¾ in. *w.* (2·50 × 1·46).

Mary, daughter of the 9th Baron Cathcart, married, 1774, Thomas Graham, of Balgowan, afterwards Baron Lynedoch. She died 1792.

Exhib. R.A., 1890 (3); presented by Rosalind, Countess of Carlisle, 1913.

3812 The Painter's Daughters

Right, half length, standing, Mary in a yellow dress, her right arm over her sister's shoulder, her left hand holding the left arm of Margaret, perhaps sitting; the faint outline of a cat across Margaret's lap and Mary's arm. Landscape background, with the sun breaking through clouds. The flesh tones cool and pearly. A sketch on a warm ground, the heads only finished.

Canvas, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

c. 1760–61. Colls. Rev. Gainsborough Gardiner; Rev. Edward Gardiner: Mrs. Hayward. Purchased out of the Grant-in-aid from Knoedler, 1923.

GAROFALO 1481—1559

Ferrarese School. Benvenuto Tisi, called Garofalo, born at Ferrara; pupil of Domenico Panetti, 1491; at Cremona, 1498; in Rome, 1499—1501. Returned to Ferrara; worked with Dosso Dossi; 1509 in Rome again, there meeting Raphael; died at Ferrara.

81 Vision of S. Augustine

Right, S. Catherine leaning on fragment of her wheel, S. Augustine seated with books; centre, holding a wooden spade, the Child Whom the Saint has rebuked for trying to empty the sea, and Who retorts, raising His left hand, that it is still more impossible to understand the Trinity; the sea behind; above, left, the Virgin and Child among clouds, with S. Joseph and an angelic orchestra; right, a mountain upland.

Wood, 25½ in. *h.* by 32 in. *w.* (0·64 × 0·81).

From Corsini Palace, Rome; in Ottley Sale, 1801; purchased by Lord Radstock; later Lord Kinnaird (not in 1813 Sale); exhib. B.I., 1818 (49), lent by H. Carr; Holwell Carr Bequest, 1831.

170 Holy Family

Right, in deep rose-red and blue, the Madonna, full length, seated, with S. Joseph behind her; she turns left, holding her Son, Who steps across the cradle to meet the little S. John. Left, supporting S. John, S. Elizabeth, in rich green and orange and a thickly-swathed white coif; behind her, S. Francis, and an older saint. Behind, an open window, distant town and mountains. Above, the Almighty and a heavenly choir.

Canvas, 30½ in. *h.* by 23½ in. *w.* (0·77 × 0·59).

Possibly from Ottley (1801) or Campion (1810) Sales; in Beckford Sale, October 11, 1823 (189), bought in; purchased from Beckford Coll., Fonthill, 1839.

642 Agony in the Garden

Centre, on raised ground, kneels Christ, facing left, in rose-pink robe and deep blue mantle. Behind Him, right, soldiers with torches; left, in the sky, an angel with the cup. In the foreground three disciples asleep.

Canvas, from wood, 19 in. *h.* by 14 in. *w.* (0·48 × 0·35).

Purchased in Paris from E. Beaucousin, 1860.

671 Madonna and Child enthroned with Saints

The Madonna, in blue and rose-pink, on a throne, centre, full face, full length. The Child on her lap looking right, where stand S. Francis, full face, with his right hand on his breast and S. Anthony behind him, profile left. On the left stands S. William, in armour and a green cloak, lined with dull orange, a shield in his left hand; on his left S. Clare, a crucifix in her left hand. Above the throne a green canopy. Golden-grey tone.

Wood, arched at the top, 95 in. *h.* by 82⅓ in. *w.* (2·41 × 2·09).

Painted 1517. Altar-piece in San Guglielmo, Ferrara; removed in 1832 to the cathedral, and thence to the residence of the archbishop. Purchased from the Count Antonio Mazza, 1860.

1362 Mythological Figures in a Landscape

Right, foreground a nude goddess reclines on the knee of a god in a red cloak, who bends to kiss her. Beyond, left centre, another god and goddess lie looking into each other's eyes. Left foreground, a cupid holding his bow. Background, right, dark tree trunks and rocks; left, a city and distant rocky hills.

Oil on canvas, 49½ in. *h.* by 69½ in. *w.* (1·26 × 1·77).

Purchased with the Beaucousin Coll., Paris, 1860.

3102 Madonna and Child with SS. Catherine and Dominic

Mary, enthroned centre, with the naked Child seated on her right knee, holding a goldfinch. She wears rose-red tunic and blue mantle lined with salmon-pink. An ape at the foot of the throne. S. Dominic stands left, three-quarters right. S. Catherine, of Siena, right. Landscape with buildings each side.

Wood, 18¼ in. *h.* by 13⅜ in. *w.* (0·46 × 0·35).

An early work. On back, Costabili Coll. label No. 98, C.G.B.C. branded, and S.R.D.S. No. 83 in 1838 Catalogue, ascribed to Ercole Grandi. Bought by Layard in 1866; Exhib. Leeds, 1868 (84). Layard Bequest, 1916.

3116 S. Catherine of Alexandria

Bust length, three-quarters left, a palm with two berries (? dates) in right hand resting on the toothed wheel. Green tunic, vermilion mantle, blue-white head-kerchief.

Wood, 19 in. *h.* by 15¼ in. *w.* (0·48 × 0·38).

On back, Costabili brands and label No. 96. (A "S. Catherine" was No. 151 in 1838 Catalogue, described as "round.") Probably acquired by Layard 1866. Layard Bequest, 1916.

3928 Sacrifice to Ceres

On a grey stone altar, in centre, a grey-bearded priest in crimson, blue-lined gold-trimmed robe, places a goat's head, on which a naked youth pours a libation of wine from a large amphora on his shoulders. Right, a naked child with orange drapery runs forward, and a shepherd in a yellow skin dances and plays pipes. Left, a young woman, naked save for light yellow drapery, holds a reversed torch, and an old woman in dull red and green dress, advances with a basket of fruit on her head, a jug in her left hand. Between, a faun, with a snake coiled on his left wrist. Background, left, a hillside with trees and buildings: centre, a rock with trees; right distance, landscape with river, city, mountains and clouds. Inscribed MDXXVI AG[OSTO].

Oil on canvas, 51¾ in *h.* by 74½ in. *w.* (1·31 × 1·89).

Based upon the description and woodcut of a classic relief in Fra Francesco Colonna, *Hypnerotomachia Poliphili*, Treviso, 1467 (republished Venice 1499). The child and shepherd typify Spring; the young woman (Ceres), Summer; the old woman (Pomona), Autumn.

Colls. Marquis of Salamanca; Dudley, 1867 (Christie's, 1892, No. 64). Mond, 1892. Exhib. Leeds, 1868, R.A. 1871, 1895. Mond Bequest, 1924.

GEERTGEN TOT SINT JANS *c.* 1465—*c.* 1495

Dutch School; known otherwise as GERARD OF HAARLEM; born about 1465 in Leiden; worked at Haarlem under Albert van Ouwater; he lived in the Monastery of the Brethren of S. John, whence he derived his name; probably died at Haarlem.

4081 The Nativity

Inside a stable, at night, the naked Child lies in a manger filled with straw. He radiates light, which illumines right, the Virgin bending over the manger in a dark blue mantle and white head-dress ; and, left, five child angels in white robes tinged purple-grey. Behind the manger, dimly seen, the ox and the ass ; behind the Virgin, S. Joseph in dull red. In the background, an angel appears to the Shepherds. Warm brown tone.

Oil on oak, 13½ in. *h.* by 10 in. *w.* (0·34 × 0·25).

Acquired 1902 in Paris for Kaufmann Coll., Berlin (Sale Dec. 1, 1917) ; sold by Muller (Amsterdam), 1923. Purchased through Cassirer (Amsterdam) out of the Grant-in-aid, 1925.

Follower of GEERTGEN TOT SINT JANS

1085 Marriage of S. Catherine

A triptych. Central compartment : the Virgin, with uncovered head and long hair, seated reading ; her robe is a deep cobalt ; at her feet the Child, undraped, seated on a black velvet cushion ; He extends His right hand to S. Catherine, who kneels left ; attendants and angels playing musical instruments ; behind, a stone fountain and an angel catching water in a basin ; in the background the façade of a church, its west windows bright yellow. In the left compartment : the Baptist kneeling, with some sheep, before a grove of orange trees. In the right : S. John the Evangelist, kneeling, a chalice in his left hand ; behind him an angel gathers roses, and in the glade beyond two more are picking oranges ; sky, luminous deep blue. The colours of the dresses are chiefly blues and reds ; the reds are rich vermilion and a shade of rose carmine ; the blues deep and pale cobalt ; in some of the dresses a note of rich green. The picture is unfinished. The costumes indicate a date *c.* 1505.

Wood, central compartment 26¼ in. *h.* by 17¼ in. *w.* (0·66 × 0·43). Side compartments, each 26¼ in. *h.* by 7 in. *w.* (0·66 × 0·17).

Ascribed to " The Master of the Morrison Triptych." A version or copy in the Escorial, with shutters. In Aders Collection, *c.* 1830, as by Margaret van Eyck ; ditto in Robinson Sale, April 26, 1839 (59), bt. Green ; exhib. Manchester, 1857 (416), as by Massys, lent by J H. Green ; bequeathed by Mrs. J. H. Green, 1880.

GELLÉE (Claude) *See* CLAUDE

GENGA (Girolamo) ? 1476 ?—1551

Umbrian School. Born Urbino. Painter, Sculptor, Architect. Pupil and assistant of Signorelli, 1494. Worked independently at Siena, 1498. Pupil and assistant of Perugino *c.* 1500. Urbino, *c.* 1509 : Mantua, 1514 : Rome, 1519 : Urbino, 1523, where he died.

3929 Coriolanus with Volumnia and Veturia

Foreground, right, Coriolanus, wearing a wreath, in steel cuirass and vambraces, gold-plate armour and red trunk hose, surrounded by Volscian warriors, helmeted and in armour : left, his mother Volumnia in blue green, gold-trimmed mantle, and his wife Veturia in pale pink

mantle over gold-embroidered robe, one child in her arms, another before her, accompanied by four women, the nearest in gold-trimmed crimson mantle. In the background, Roman elders and mounted men: beyond, Rome and the Tiber, and the Volscian camp. Inscribed LUCAS CORTONS.

Fresco transferred to canvas, 49⅞ in. *h.* by 50⅜ in. *w.* (1·26 × 1·28) With Nos. **910** Signorelli, and **911** Pintoricchio, in the palace of Pandolfo Petrucci, Siena, *c.* 1509. Two more of the series are at Siena, another at Strasbourg. Transferred to canvas for J. de Bammeville 1844. Colls. Barker (Sale 1874 No. 71 as Signorelli): Leyland, 1874. Christie's, 1891, No. 98 (as Signorelli): Mond, 1891. Exhib. R.A. 1876 (as Signorelli). Mond Bequest, 1924.

GENNARI (Benedetto) 1633—1715

Bolognese School; born at Cento; nephew and scholar of Guercino. He came to England in 1674 and worked for Charles II. and James II. In 1690 went to Bologna, where he died.

2106 Portrait of Himself

A young man with slight moustache. He is turned three-quarters left, holding a palette and brushes in his left hand and a brush with which he is working, in his right.

Canvas, 23½ in. *h.* by 19¾ in. *w.* (0·59 × 0·50).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

GENTILE DA FABRIANO 1360–70—1427

Born at Fabriano. In Venice decorating the Ducal Palace 1409–11; Brescia, 1414–19; Fabriano, 1420; Florence, 1422–23; Siena, 1425; Rome, 1427, where he died.

LENT. **Virgin and Child with Angels**

The Virgin, in dark grey-blue cloak lined with white, and white head-dress, holds the Child, in embroidered gold, with a scarlet-lined cloth of dark gold. Angels in lavender with rose-red wings. A plum-coloured hanging behind, semé with gold flowers: on the floor a brocade of pink, gold and green. On the frame above, the half-figure of Christ in rose-pink, His right hand raised in blessing, in His left a golden orb. On each side below Him an angel in dark olive green with rose-grey wings each holding a white scroll. Flesh tone ivory pink.

Wood, panel, 55½ in. *h.* by 32½ in. *w.* (1·41 × 0·83).

The centre panel of the Quaratesi Family Altar-piece, painted in 1425. Lent by His Majesty the King, 1919.

GÉRARD (François-Pascal-Simon) 1770—1837

French School. Born Rome: pupil in Paris of Pajou, Brenet and David; 1791, first exhibited at Salon; 1793, member of Revolutionary Tribunal; official portrait painter to Napoleon and to Louis XVIII; also painted large historical pieces; 1819, created baron. Died Paris.

4034 A French Boy

Bust length, head slightly right, body slightly left; wears black coat with brass buttons, white collar and cravat. Dark grey-green background.

Oil on canvas, re-lined, 22 in. *h.* by 18 in. *w.* (0·56 × 0·46).
Formerly ascribed to J.-L. David. Claude Phillips Bequest, 1924.

GERINI (Niccolò di Pietro) *See* NICCOLÒ

GERMAN SCHOOL

195 Portrait of a Medical Professor

Half length, standing portrait, in black cap and dress, and stole of leopard's fur. His left hand rests upon a skull. Coat of arms in top left-hand corner. Costume *c.* 1545.

Wood, 38 in. *h.* by 29¼ in. *w.* (0·96 × 0·74).

16th century.
Purchased from Rochard, as by Holbein, 1845.

722 Portrait of a Lady

Bust, three-quarters right, in a large white cap, on which a fly has settled; in her left hand a forget-me-not. Inscribed: GEBORNE HOFERIN. Costume *c.* 1475.

Deal, 20¾ in. *h.* by 15½ in. *w.* (0·52 × 0·39).

Has been ascribed to F. Herlin (*c.* 1435—*c.* 1500) under influence of Roger van der Weyden. Closely related to a Portrait of a Lady by Schongauer at Cassel. From Öttingen-Wallerstein Coll.; exhib. Kensington Palace, 1848 (65), as by Israel von Mecheln. Presented by Queen Victoria, at the Prince Consort's wish, 1863.

1151 The Entombment

In the foreground, S. John the Evangelist kneeling, and the Virgin standing by the Sepulchre; the body of Christ lowered into the tomb by Joseph of Arimathaea, and attendants standing on the other side. Landscape background.

Wood, 6½ in. *h.* by 4½ in. *w.* (0·16 × 0·11).

Painted from a composition by Martin Schongauer. Sometimes ascribed to Ysenbrandt. Purchased from G. Baslini, Milan, 1883.

2670 Lady holding a Rosary

Half length, three-quarters left. A fair-haired lady wearing a high black cap, and a white wimple, a black robe lined with fur and a mulberry underbodice edged with pearls. A silver rosary in her hands. A dull crimson curtain background, and on a low wall a metal vase with flowers, left; an apple right; a heavy blue sky. Cold tone, blue and grey.

Wood, 14¼ in. *h.* by 11¼ in. *w.* (0·36 × 0·28).

Under the influence of Strigel. From Somzée Coll. as by Hugo van der Goes; Salting Bequest, 1910.

GHIRLANDAIO (Domenico del) 1449—1494

Florentine School; born in Florence; apprenticed to a goldsmith; entered the studio of Alessio Baldovinetti; in Rome, 1475; died in Florence.

2490 Costanza de' Medici

Standing, her left arm on a grey marble ledge on which lie some pins, three rings on a little white velvet bolster, and pendant. She wears a square-cut close-fitting lilac gown, the elbows slashed with white, a white cap; thin black cord round her neck. A wooded landscape in the distance. Inscribed: GHOSTANZA DE MEDICIS IOAN FRANCISCHVS DOMINI FRANCICI DE GHAETANIS UXOR.

Wood, 22⅝ in. *h.* by 14¾ in. *w.* (0·57 × 0·37).

Has been attributed to Credi. Formerly owned by the Biondi family at Castelfalfi, near Florence. By them attributed to Botticelli. Lent to the Gallery, 1895, as by D. Ghirlandaio; Salting Bequest, 1910.

2902 A Legend of S. Giusto of Volterra

S. Giusto, left, his brother, S. Clemente, behind him, hands miraculously obtained bread to the soldiers defending Volterra against the Vandals. S. Giusto wears a mitre, a green, crimson-lined mantle over a white robe; the soldier receiving the bread is in dull blue tunic, black cap and trunk hose, one leg scarlet, the other white and striped with red below the knee; young attendants, in white, dull blue, green and scarlet. On the right two men walk away, one bearing the bread and a sickle-like weapon over his shoulder, the other a large bundle. Left background, the bastioned wall of the city; centre and right, distant mountains and a winding stream.

Wood, 6⅜ in. *h.* by 16⅝ in. *w.* (0·16 × 0·42).

Part of the predella to Virgin and Child with Angels and Saints (Uffizi 881). Of the other panels, one is at Detroit, three in the Metropolitan Museum, N.Y. (as by Botticini). Predelle in the Accademia, Florence, and at Lucca appear to be by the same hand. Lindsay Bequest, 1912.

School of GHIRLANDAIO

1299 Portrait of a Youth

Bust length, life-size; slightly left; in a bluish-grey doublet with a narrow black collar. A dark green mantle over the left shoulder; short bushy hair and a mulberry-coloured biretta. Background of blue sky.

Wood, 22 in. *h.* by 14½ in. *w.* (0·55 × 0·36).

Purchased from Stefano Bardini, Florence, 1889.

GHIRLANDAIO (Ridolfo del) 1483—1561

Florentine School; son of Domenico; studied under his uncle David, and Granacci; later became an imitator of Raphael, Fra Bartolommeo and Leonardo. Died in Florence.

1143 Procession to Calvary

The group passes left. In the centre Christ, in a long red garment bearing His cross, dragged onward by a guard, his back turned, in a

yellow and crimson tunic slashed with black, emerald green trousers and bare legs. S. Veronica, kneeling, receives the handkerchief. Centre background, a mounted centurion; Calvary in the distance.

Canvas, from wood, 65½ in. *h.* by 63 in. *w.* (1·66 × 1·60).

Painted for the Antinori family, and placed in the church of S. Gallo; apparently removed to the church of Santo Spirito in 1529, and thence to the Palazzo Antinori; purchased from the Antinori heirs, 1883.

2491 Girolamo Benevieni (?)

Half-length, three-quarters left. An old man, wearing a black gown and cap. Behind him a cold blackish blue sky and landscape.

Wood, 27⅜ in. *h.* by 21⅝ in. *w.* (0·69 × 0·55).

Florentine philosopher and poet, 1453—1542.

Possibly portrait of Bernardo del Nero. In Salimbeni and Torrigiani Colls.; the small bridge is said to be a landmark on the del Nero estates now belonging to the Torrigiani family. Exhib. R.A., 1902 (33); Salting Bequest, 1910.

GIAMBONO Active 1420—1462

Venetian School; Michele Giovanni Boni, called Giambono; perhaps a pupil of Jacobello del Fiore: also a mosaicist.

3917 S. Mark

Half length, half right, with gold nimbus, in a lilac gold-embroidered red-lined mantle over a crimson robe. Holds a green bound, gilt-edged book in his hands. Black background.

Oil (?) on wood, 15½ in. *h.* by 11 in. *w.* (0·38 × 0·28).

Colls. Guggenheim (Venice): Mond, 1891. Exhib. New Gallery (Venetian Art), 1894–95. Mond Bequest, 1924. The frame, 16th century Italian, presented by H. Clifford Smith.

GIANPIETRINO *See* PEDRINI

GIOLFINO (Niccolò) 1476—1555

School of Verona; born at Verona; pupil of Liberale; worked chiefly in Verona and died there.

749 Portraits of the Giusti Family, of Verona

Portions, now joined, of the lower part of an altar-piece. Half-length figures life-size; ten heads seen, men and women.

Wood, 21¾ in. *h.* by 61⅜ in. *w.* (0·55 × 1·56).

Purchased from the Conte Monga, Verona, 1864.

GIORDANO (Luca) 1632—1705

Neapolitan School. Born Naples; pupil of his father Antonio; influenced by Ribera, the Bolognese, and the Venetians; known as *Fa Presto* from his dexterity; worked mainly in Naples; also in Rome, Florence (1679—82), Venice, Bergamo (*c.* 1685); 1692 to Spain, as Court Painter; 1702, Genoa, Florence, Rome. Mainly executed large mural and ceiling decorations. Died Naples.

4035 David and Bathsheba

Bathsheba, seated centre, dressing, round her five women, one holding a jewel casket, one on the ground in front; left, a little negress in blue holding a basket. A sculptured fountain on left, David on a balcony in right background.

Oil on canvas, re-lined, 19½ in. *h.* by 26 in. *w.* (0·50 × 0·66).

Christie's, Feb. 13, 1913, No. 101, as Carlo Maratta, bt. Carfax. Claude Phillips Bequest, 1924.

See also Ascribed to COELLO, 1434

GIORGIONE 1477—1510

Venetian School; born at Castelfranco; fellow pupil with Titian under Giov. Bellini; an established master by 1500; painted the Castelfranco altar-piece, 1504; the Hall of Audience, Ducal Palace, Venice, and the Fondaco dei Tedeschi, 1507; died in Venice, of plague. A powerful influence upon Titian and contemporary art.

269 A Man in Armour

Full length, standing, completely armed except the head, which is full face, while the body is three-quarters right; in his left hand his lance, the butt resting on the ground. Dark background.

Wood, 15½ in. *h.* by 10¾ in. *w.* (0·39 × 0·27).

A study for San Liberale in the picture at Castelfranco. Formerly called Gaston de Foix. A little picture of a man in armour by "Georgioone" was in the Duke of Buckingham's Coll. at York House, in 1635. In a sale in 1799, of the Gatton Park pictures, a "Portrait of a Venetian Nobleman in Armour," attributed to Giorgione, was sold for £5 10*s.*; in 1801 a small whole length "Portrait of Gaston de Foix," by Giorgione, was sold from Lord Bessborough's Collection for £52 10*s.*, and bought by Morland; in 1804 a "Gaston de Foix," by Giorgione, was sold with Col. Smith's pictures and bought by Wylde. Our picture was exhib. B.I., 1816 (56), lent West; Benjamin West Sale, June 24, 1820 (62), bt. by Samuel Rogers for £147; bequeathed by Rogers, 1856.

Studio of GIORGIONE

1173 The Golden Age

In a garden enclosed by a shrubbery, a man, crowned with a chaplet of wild olive, sits on a raised throne, right. Before him on the steps of the throne, a boy holding a cap in his hand. Behind this boy kneels an attendant offering a dish, while a young man sitting at the foot of the throne, plays on a mandolin. Behind, left, a high cliff, with a hermit praying in a cave. Left foreground, near the top, a leopard and peacock.

Wood, 23¼ in. *h.* by 19¼ in. *w.* (0·59 × 0·48).

Perhaps by the young Titian. From the Aldobrandini Palace; purchased out of the Clarke Fund from Bohn Collection as "Solomon and Attendants," by Giorgione (113), 1885.

GIOVANNI DAL PONTE 1385—1437 ?

Florentine School; born at Florence; probably scholar of Spinello Aretino or of one of his pupils; later influenced by Lorenzo Monaco. Member of Compagnia di San Luca, 1408; executed frescoes with help of Smeraldo di Giovanni in Sta. Trinità, Florence, 1430–34. Died at Florence.

580 S. John the Evangelist lifted into Heaven

Altar-piece. Triptych. Centre; S. John in magenta and white, raised into heaven by Christ, appearing amidst patriarchs and apostles; above, a medallion of the Risen Christ, with the Gates of Hell to the left of it, and the Donor and his family, introduced by SS. John the Evangelist and John the Baptist, to right. Left, SS. Bernard, Scholastica, Benedict and John the Baptist; above, medallion of the archangel Michael. Right: SS. Peter, Romualdo, Catherine of Alexandria and Jerome; above, medallion of the archangel Raphael with Tobias. Predella: Scenes from the life of S. John the Evangelist. Left, almsgiving and baptizing; centre, vision in Patmos of four angels binding beasts and of woman fleeing serpent; right, liberation from the cauldron of oil. Pilasters: Left, unknown saint, SS. Cosmo, Francis, and, below, Apollonia; right, SS. Nicolas of Bari, Damian, Margaret, and, below, Verdiana.

580A Terminal panels: Centre, the Trinity; left and right, the Annunciation.

Wood, in tempera. Centre panel, 48 in. *h.* by 25 in. *w.* (1·21 × 0·63); side panels, 45 in. *h.* by 24 in. *w.* (1·14 × 0·61). Terminals: centre panel, 17 in. *h.* by 10¾ in. *w.* (0·43 × 0·27); side panels, 16¾ in. *h.* by 9¾ in. *w.* (0·42 × 0·24). All with arched tops.

Previously ascribed to Taddeo Gaddi School and Jacopo Landini (dal Casentino).

Formerly in church of San Giovanni Evangelista, Prato Vecchio. Purchased at Florence, Lombardi-Baldi Coll., 1857.

GIOVANNI DA MILANO 1300 ?—after 1369

Florentine School. Giovanni di Jacopo da Como, or da Milano; born at Caversaccio, near Como. He was probably an assistant of Taddeo Gaddi.

579A The Almighty, the Virgin, and the prophet Isaiah

Three terminal panels of an altar-piece. The Virgin seated, left, the Almighty, centre, Isaiah, with a scroll, right.

Wood, arched tops, in tempera. Central panel, 25 in. *h.* by 10¼ in. *w.* (0·63 × 0·26); side panels, 22¾ in. *h.* by 10 in. *w.* (0·57 × 0·25).

From the Lombardi-Baldi Coll., Florence, as School of Taddeo Gaddi, 1857.

See also JACOPO DI CIONE, 3894

GIOVANNI DI PAOLO 1403—1482

Sienese School. His first known work was done about 1423. He was a member of the Guild of S. Luke at Siena in 1428; and working there in 1453.

3402 SS. Fabian and Sebastian

On the left the canonized Pope S. Fabian, in deep crimson dalmatic and cope of green-grey. In his hand is a red book. On the right, S. Sebastian; the flesh tones are of a pale greenish pink. He holds a green palm. At the foot of the panel, on a much smaller scale, are two brothers of the Misericordia. The background is of a warm gold. The foreground deep brown and red, marbled.

Wood, 33 in. *h.* by 21½ in. *w.* (0·84 × 0·54).

Presented by the National Art-Collections Fund in memory of Robert Ross, 1919.

GIOVENONE (Girolamo) *c.* 1490—1555

School of Vercelli; painted under Spanzotti with Gaudenzio Ferrari; one of his earliest works is signed and dated 1514.

1295 Madonna and Child with Saints

The Virgin, centre, in pale rose-red, with a blue mantle lined with faded green, is seated on a bright red-canopied throne; the Child on her right arm; in her left hand the end of a white napkin on which He sits. On the right stands S. Francis, his crucifix resting on a kneeling donor's shoulder; left, S. Bonaventura behind the other kneeling donor. Flesh tone, blonde.

Wood, arched, 81 in. *h.* by 51 in. *w.* (2·05 × 1·29).

Purchased from Antonio Correr, Venice, 1889.

GIROLAMO DAI LIBRI 1474—1556

School of Verona; born at Verona; brought up as an illuminator; worked under Dom. Morone; influenced by Mantegna and Montagna; worked mainly at Verona, where he died.

748 Madonna and Child with S. Anne

The Madonna, in vermilion, deep blue and emerald green, holds the Child standing on her knee, and is sitting in the lap of her mother, who wears deep gold-orange. Behind them is a lemon tree; below is a dragon, and three angels, in rose and shades of Prussian blue, playing musical instruments; in the background a rocky landscape. Signed: HIERONYMUS A LIBRIS F.

Canvas, 62 in. *h.* by 37 in. *w.* (1·57 × 0·93).

Caraglio engraved a free version of this, introducing SS. Roch and Sebastian, and omitting the angels. Formerly in Sta. Maria della Scala, Verona; purchased from Conte Monga, Verona, 1864.

GIROLAMO DA SANTACROCE Working 1520—1556

Venetian School; scholar of Bastiani and later of Giovanni Bellini; afterwards he became an imitator of Giorgione and Titian.

632 S. John the Evangelist

Full length, standing, three-quarters right; in rose-crimson and orange cloak.

633 S. George

Full length, standing, full face; holding a white standard with red cross in one hand, and in the other a fortress.

Wood, each picture 47 in. *h.* by 19 in. *w.* (1·19 × 0·48).

Purchased from Edmond Beaucousin, Paris, 1860.

GIROLAMO DA TREVISO 1497—1544

Venetian School; son and scholar of P. Pennacchi; born at Treviso; worked in Bologna, Venice and Trent. He came to this country and entered the service of Henry VIII as an engineer; he was killed at the siege of Boulogne.

623 Madonna and Child enthroned with Saints

SS. Joseph, James and Paul presenting the kneeling donor Boccaferri to the Child, who stands at the feet of the enthroned Virgin, behind whom are child angels. Signed: IERONIMUS TREVISIUS P.

Wood, 89½ in. *h.* by 58 in. *w.* (2·27 × 1·47).

Mentioned by Vasari as an altar-piece of the Boccaferri Chapel in San Domenico, Bologna; removed to Imola between 1706 and 1733; Solly Sale, May 8, 1847 (40), bought by Lord Northwick; purchased from the Northwick Sale (365), August 3, 1859.

Ascribed to GOES (Hugo van der) 1435?—1482?

Flemish School; probably born at Ghent; became master of the Guild of St. Luke, Ghent, 1466; Dean 1473–75; 1468 in the Royal Service at Bruges for the marriage of Charles the Bold and Margaret of York, at Ghent for the jubilee. 1476 entered monastery of Austin Canons at Roodenclooster, nr. Brussels; 1478 at Louvain; 1481–82, Cologne; overcome with worry he returned to the monastery to die.

658 Death of the Virgin

The Virgin, lying in a bed, surrounded by the twelve apostles; above, the Deity supported by angels, about to receive her soul. A window looking out upon a square.

Oak, re-backed and cradled, upper corners cut off, 15 in. *h.* by 13½ in. *w.* (0·38 × 0·34).

Perhaps an early work related to Robert Campin. Versions of the subject are in the Kaiser Friedrich Museum, Berlin, and in Prague. Said to have been in Charles I.'s Coll. In Sir T. Lawrence's Sale, May 15, 1830 (123); attributed to Memling; bought by Zachary; in Zachary's Sale, 1838, as Memling, bought by Fuller; in 1843 in William II of Holland's Collection (41); in his sale, The Hague, August 12, 1850 (52), as by Schoengauer; purchased as such from E. Beaucousin, Paris, 1860.

GOSSART *See* MABUSE

GOYA y LUCIENTES (Francisco José de) 1746—1828

Spanish School; born at Fuentetodos; in 1760 worked in Zaragoza under Luzán y Martínez; Madrid, 1766; visited Italy; in Zaragoza, 1771; Madrid, 1775; 1785, Director of San Fernando Academy; premier

painter to the King; *c.* 1798 etched his "Los Caprichos" and later the "Tauromachia"; 1810 began his etched "Desastres"; in Seville, 1817; 1824, Paris; 1825 settled in Bordeaux; died there.

1471 The Picnic (La merienda campestre)

A group of people picnicking. A white cloth with a repast is laid before them on the grass. Trees and a landscape in the background.

Canvas, 16½ in. *h.* by 10 in. *w.* (0·41 × 0·25).

Purchased from D'Osuna Collection, Madrid, 1896.

1472 The Bewitched (El hechizado por fuerza)

A scene from a play by Don Antonio Zamora. A priest frightened by demons in the forms of a goat and jackasses. The priest is pouring oil into a lamp held by the goat. In the right corner a stone inscribed: LAM . . . DESCC.

Canvas, 16½ in. *h.* by 11¾ in. *w.* (0·41 × 0·29).

Purchased from D'Osuna Collection, Madrid, 1896.

1473 Doña Isabel Cobos de Porcel

Half length, three-quarters right, head to left. She wears a rose-coloured satin dress almost covered by a black mantilla; her hands on her hips.

Inscribed on back: RETRATO DE LA EXCMA SRA DNA YSABEL COBOS DE PORCEL PINTADO POR GOYA EL RETRATO DEL EXCMO SR. D. ANTONIO PORCEL CONSEJERO DE CASTILLA POR SU AMIGO GOYA (SIG) LLEVA LA FECHA 1806.

Canvas, 32 in. *h.* by 21¼ in. *w.* (0·81 × 0·54).

c. 1806. Purchased from Don Andrez de Urzaiz, Madrid, 1896.

1951 Dr. Peral

Half length, seated on a straight-backed wooden chair. He is clean shaved, and his long hair, which is touched with grey, is brushed back from the temples. Nearly full face; silver tone.

Canvas, 36½ in. *h.* by 24½ in. *w.* (0·92 × 0·62).

Painted *c.* 1796—1800. Bt. by Marquis de la Vega from Peral's grand-daughter in Seville. Exhib., Guildhall, 1901 (51), lent by G. Linden; presented by Sir George Donaldson, 1904.

GOYEN (Jan Josefsz. van) 1596—1656

School of Haarlem; born at Leiden; studied under Isaac Nicolai, Swanenburgh, Hendrik Clock, Willem Gerritsz., and, lastly, under Esaias van de Velde, 1615. In 1618 he became independent; about 1634 he went to The Hague; elected a member of the Painters' Guild in 1640; died at The Hague.

137 Landscape, with Figures

A cottage on a heath, with a few small figures dispersed about; on the left a pool; a cloudy sky.

Wood, 16 in. *h.* by 24 in. *w.* (0·40 × 0·61).

Bequeathed by Lieut.-Col. Ollney, 1837.

151 A River Scene

Centre, the spire crowned tower of a church above the roofs of a village on the bank of a river. A ferry filled with peasants and a

waggon pushes off from the wooded shore. Boats and boatmen, with a sailing barge in mid-distance. The immediate foreground occupied by cattle. Signed: V. GOYEN, 1645.

Wood, 25½ in. *h.* by 37 in. *w.* (0·64 × 0·93).

Bequeathed by Mrs. Hodges, 1852.

1327 A Winter Scene

A frozen river, many skaters, and sledges filled with peasants. On the right a raised rampart surmounted by a building. A party of men are playing golf on the ice. In the distance a ruined castle and windmills. Signed: V. GOYEN, 1642.

Canvas, 45 in. *h.* by 58 in. *w.* (1·14 × 1·47).

In Lord Haldon's Sale, February 28, 1891 (30), bought by Colnaghi. Purchased out of the Lewis Fund, 1891.

2577 A Stiff Breeze

A fishing boat to right in a choppy sea, other boats in the middle distance; four cows on a spit of land, left mid-distance; sea-gulls fly across the broken sky. Signed: 1654, *J. van Goyen, Ft.*

Wood, 14½ in. *h.* by 20¾ in. *w.* (0·36 × 0·52).

Salting Bequest, 1910.

2578 Windmill by a River

A windmill high on the bank of a winding river, various small figures. Signed: V.G. (in monogram) 1642.

Wood, 11¾ in. *h.* by 14½ in. *w.* (0·29 × 0·36).

Roupell Sale, June 25, 1887 (20), bought by Colnaghi; Salting Bequest, 1910.

2579 Scene on the Ice

Skaters crowd the ice. Four people in a horsed sleigh, centre. Another horsed sleigh near a rough tent with flag and sign, right. A church and a windmill in distance. Grey tone. Signed: V.G. (in monogram) 1645.

Wood, 10 in. *h.* by 13¼ in. *w.* (0·25 × 0·33).

Roupell Sale, June 25, 1887 (23), bought by Salting; Salting Bequest, 1910.

2580 River Scene with Fishing Boats

Two men casting a net from a rowing boat, a fishing smack and a skiff on the right. Shipping and a village in the distance. Signed: V.G. (in monogram) 1638.

Wood, 12¼ in. *h.* by 10¼ in. *w.* (0·31 × 0·26).

Roupell Sale, June 25, 1887 (22), bought by Colnaghi; Salting Bequest, 1910.

GOZZOLI (Benozzo) 1420—1498

Florentine School; born at Florence; assisted Fra Angelico at Rome, 1446, and Orvieto, 1447; worked also at Montefalco, 1449–55; Florence, 1459–62; S. Gimignano, 1463–68; Pisa, 1469–85. His known works extend from 1447 to 1485; died at Pisa.

283 Madonna and Child enthroned among Angels and Saints

Centre, the Virgin seated, supporting the Child; five angels holding lilies behind them. Left, standing: S. Zenobius in cope with an orphrey embroidered with scenes from the lives of the Virgin and of Christ; S. John the Baptist. Right, standing: SS. Peter and Dominic. In front, kneeling, amid plants and flowers; left, S. Jerome; right, S. Francis; S. Jerome's hat, a goldfinch and a great tit on the marble step of the throne. Background, a wall hung with a crimson and gold brocade; above its grey parapet, cypress and other trees against the sky. The names of the Saints are inscribed on their gold nimbi; on the border of the Virgin's robe: AVE REGINA CELORUM MATER ANGELORUM SANCTA ES QUA MUNDO LUX EST ORTA.

Wood, in tempera, 62½ in. *h.* by 67½ in. *w.* (1·59 × 1·71).

Altar-piece of the Confraternity of the Purification of the Virgin and S. Zenobius for their chapel in S. Marco, Florence; contract dated 1461; in 1757 in the Ospedale del Melani or dei Pellegrini. In 1775 this building was largely incorporated in the Palazzo Pucci, and picture passed to Rinuccini family. Parts of the predella are in Berlin, the Brera, and Buckingham Palace. Purchased in Florence from the Rinuccini Estate, 1855.

591 The Rape of Helen

Paris, centre, accompanied by a Cupid, runs with Helen on his shoulders towards a ship on the left. Five men stand left, in green and shot magenta. A pink stone temple, right; figures within in blue, bronze-green and lavender-violet. In the left background, the sea and mountains.

Wood, octagon, in tempera, 19½ in. *h.* by 24 in. *w.* (0·49 × 0·61).

An early work. From the Albergotti and Lombardi-Baldi Collections; purchased from the latter, 1857.

School of GOZZOLI

2863 Madonna and Child with Angels

The same composition as the centre part of **283**.

Wood, 54 in. *h.* by 34½ in. *w.* (1·37 × 0·87).

In Davenport-Bromley Sale, June 13, 1863 (149), bought Wilson; exhib. R.A., 1885 (231); New Gallery, 1893–94 (43); Grafton Gallery, 1911 (15); from the W. Graham Sale, April 9, 1886 (343), bought by Wagner; presented by H. Wagner, 1912.

LENT. A Pair of Cassoni or Marriage Chests

I.—*Front panel.* The Feud of two Florentine Families. In the middle, in front of a walled city, some of whose buildings resemble those of Florence, two protagonists in the feud confront each other with drawn swords, supported by horsemen with lances and banners inscribed S.P.Q.R. Through a gateway, centre, a Pope is seen approaching with his retinue to intervene. On each side, the disputants depart.

End panels. On both, a mounted man in full armour against a landscape background, one armed with a sword, the other with a lance.

Inside of lid. A naked woman, lying full length on her left side.

II.—*Front panel.* The Reconciliation of two Italian families. Through a breach in the wall of a city similar to that in I, a procession

enters from each side, the two protagonists of I now standing in triumphal chariots beneath canopies, surrounded by their adherents, with banners inscribed S.P.Q.R.

End panels. On both, a mounted man in full armour, one with a sword, the other carrying a baton.

Inside of lid. A naked man, lying full length asleep, in his right hand a red flower.

In the colour, gold and red in the costumes, and dull blue sky, are contrasted with greys of the buildings and landscape.

Tempera on panel. Front panels, 16 in. *h.* by 65 in. *w.* (0·41 × 1·65); end panels, 16 in. *h.* by 18½ in. *w.* (0·41 × 0·47).

The families concerned are doubtful. It has been suggested that they are the Albizzi and Medici, reconciled in 1433 by Eugenius IV. The Florentine character of the city favours this; but the S.P.Q.R. on the banners raises doubt.

Lent by Lord Somers, 1926.

GRANDI (Ercole di Giulio Cesare) 1465?—1535

School of Ferrara; said to have been born in Ferrara, a pupil of Ercole de' Roberti, and an assistant of Lorenzo Costa, but his work and personality are still not quite clearly separated from theirs.

1119 Madonna and Child with Saints

In front of a porch the Madonna enthroned, the Child standing on her right knee. Left, S. William, in steel armour, bareheaded; right, S. John Baptist. The lower part of the throne is octagonal and divided into panels; in the central panel Adam and Eve.

Wood, 97 in. *h.* by 53½ in. *w.* (2·45 × 1·35).

Originally in the Church of the Concezione, at Ferrara; removed to the Convent of S. Cristoforo degli Esposti; thence purchased by the Strozzi family, 1859. Bought from the Marchese Strozzi in 1882.

GRECO (El) 1545—1614

Spanish School. Domenico Theotocopoulos, called El Greco, was born at Candia, Crete; in Venice, 1570; apparently worked with Bassano; he migrated to Spain, *c.* 1575. Worked and died at Toledo.

1122 Luigi Cornaro (?)

Half length, turned slightly to left, looking at the spectator, standing at a table, with an open volume before him, inscribed: "L. Cornaro. *Aet. suæ.* 100. 1566." Wears a rose-coloured robe over a white surplice. Dark brown background.

Canvas, 23 in. *h.* by 18½ in. *w.* (0·58 × 0·46).

Luigi Cornaro, 1467—1566; author of the *Discorsi della Vita Sobria*, and other treatises on old age.

Signed versions are in the Frick Coll. (New York), formerly in Valladolid Cathedral; and in the parish church, Pastrana. Others in the Lehman Coll. (New York); Bayonne (Musée Bonnat); Barcelona (Dalmau Coll.); (formerly) Madrid (Marqués de Castro Serna). Previously catalogued as S. Jerome; purchased as "Doge Cornaro by Titian," Hamilton Sale (748), July 1, 1882.

1457 Christ driving the Traders from the Temple

In the centre, Christ, with raised arm, driving out the traders, on the left, who are carrying away their goods. On the right, other figures.

Canvas, 41½ in. *h.* by 50½ in. *w.* (1·05 × 1·27).

Versions are in the Cook Coll.; Frick Coll. (formerly Beruete); Naumburg Coll. (New York); Boston Museum; Madrid, Church of S. Ginés; Minneapolis Institute (formerly Yarborough Coll.); and others are known. Presented by Sir J. Charles Robinson, 1895.

3131 A Saint

The head of a grey-haired bearded man, looking upwards, nearly full face, in greenish-blue robe open at the throat.

Canvas, on panel, 8 in. *h.* by 6⅜ in. *w.* (0·20 × 0·16).

Layard Bequest, 1916.

3476 The Agony in the Garden

Christ in cold rose gown kneels right centre, on a green blue mantle, looking up at a red-haired Angel in yellow, high to the left. Below the Angel, three Apostles sleep in a cave. A steep brown rock behind. To right, in distance, Judas and soldiers advance through a moonlit landscape. Draperies, lemon-yellow and mother-of-pearl.

Canvas, 40½ in. *h.* by 52 in. *w.* (1·03 × 1·32).

Cossio, No. 80. From the Convent of Las Salesas Nuevas, Madrid.

Versions of the design are in the Herzog Coll. (Budapest), formerly Sigüenza Cathedral; Lille Museum; Contini Coll. (Rome); Medinaceli (Chapel of Ducal Palace); Avila (Hospital); Barcelona (Private Coll.); J. N. Brown Coll. (Providence, R.I.), small. Purchased out of Temple-West, Lewis and National Loan Exhibitions Fund, from the Spanish Art Galleries, 1919.

GRECO-ROMAN PORTRAITS

Ranging from *c.* A.D. 40 to 250. Painted, with one exception, in the encaustic method. From the cases of mummies discovered in a cemetery at Hawara, in the Fayûm, Egypt, by Professor W. M. Flinders Petrie, in 1888.

1260 Portrait of a Woman

White tunic under a purple mantle; a gold chain round the neck, gold pendants in the ears. The short black hair falls in ringlets round the head.

10¾ in. *h.* by 7¾ in. *w.* (0·27 × 0·19).

1261 Portrait of a young Man

White tunic with a dark stripe on the right side, and a white mantle. Hair dark brown and curled; beard and moustaches slight. Gilt gesso border, stamped or modelled with a wavy tendril and bud pattern.

15¼ in. *h.* by 8½ in. *w.* (0·38 × 0·21).

1262 Portrait of a young Woman

Purple tunic and peplum. Two necklaces of blue and red stones; pendants in the ears.

13 in. *h.* by 6½ in. *w.* (0·33 × 0·16).

1263 Portrait of a young Woman

Purple tunic and peplum. Two necklaces of green stones and topazes; hoop earrings faced with gems. The black hair bound with a fillet, fastened by a gold pin.

14 in. *h.* by 8¼ in. *w.* (0·35 × 0·20).

1264 Portrait of a young Man

White tunic and pallium. Slight beard and moustaches.

14⅜ in. *h.* by 7¼ in. *w.* (0·37 × 0·18).

1260–64 all painted in wax, each on an arch-topped panel. Presented by H. Martyn-Kennard, 1888.

1265 Portrait of a Man

The misshapen nose and the lines of age in the clean-shaven face are carefully indicated. Hair short, and combed down straight on the forehead.

Painted in wax, arch-topped panel, 10½ in. *h.* by 6½ in. *w.* (0·26 × 0·16).

1266 Portrait of a young Woman

Dark blue tunic. In the right hand a rose-coloured funeral garland (?), roughly indicated. On the left arm a bracelet in the form of a snake.

Painted in tempera (?), on canvas (much damaged), and measuring about 18 in. *h.* by 14 in. *w.* (0·45 × 0·35).

Presented with **1265** by Jesse Haworth, 1888.

1267 Portrait of a young Woman

Shoulders covered with a crimson peplum; a white tunic beneath. Two necklaces; gold earrings.

13¼ in. *h.* by 6½ in. *w.* (0·33 × 0·16).

1268 Portrait of a young Man

Hair black and crisply curled. The moustaches slight, the cheeks hairless. No drapery.

12½ in. *h.* by 7¼ in. *w.* (0·31 × 0·18).

1269 Portrait of a young Woman

Shoulders and chest draped in a purplish tunic and peplum of the same colour. Two necklaces, hoop earrings. Hair crisply curled.

14½ in. *h.* by 7¼ in. *w.* (0·36 × 0·18).

1270 Portrait of a young Woman

Lilac-coloured tunic, with black border edged with gold thread, and a peplum of the same colour; a gold necklace, in the centre a crescent-shaped ornament.

15⅜ in. *h.* by 8 in. *w.* (0·40 × 0·20).

1267–70 all in wax, on arch-topped panels. Purchased from Prof. Flinders Petrie, 1888.

2912 Portrait of a Man

Full-face portrait of a Roman patrician, head and shoulders, wearing a gold circlet with six-pointed star in the centre. Black hair and beard. White tunic, dark purple pallium on the right shoulder. Grey background.

Wood, 15¾ in. *h.* by 7½ in. *w.* (0·40 × 0·19).

2913 Portrait of a Man

Full face, head and shoulders; clean-shaven; the grey-black hair cut in fringe; keen narrow eyes. White toga. Grey background.

Wood, 13¼ in. *h.* by 7½ in. *w.* (0·33 × 0·19).

2914 Portrait of a Lady

Full face, head and shoulders. Hair deep brown, face full, rounded; eyes large. Large gold earrings; a small linked necklace with a gold horse-shoe charm at the centre. Tunic deep rose-purple with a gold-edged dark stripe. Grey background.

Wood, 13 in. *h.* by 7½ in. *w.* (0·33 × 0·19).

2915 Portrait of a Lady

Full face, head and shoulders. On her close-dressed dark hair a tiara of small diamond-shaped gold plates, in three rows. Gold trident earrings; a double necklace of small gold strips and arrowheads. Deep rose-grey tunic with yellow bands over the shoulders. Grey background.

Wood, 11¼ in. *h.* by 7½ in. *w.* (0·28 × 0·19).

2912–15 all in wax, on arch-topped panels. Presented by the British School of Archæology in Egypt, 1912.

3139 Head of a Man

Full face, black curly hair, full lips, swart colouring, white toga.

Wood, arched, 14½ in. *h.* by 7½ in. *w.* (0·36 × 0·18).

From Hawara, in the Fayûm, Egypt. Bought from Prof. Flinders Petrie by C. Brent. Bequeathed by Algernon Brent, 1916.

3931 A young Woman

Head and shoulders. Black hair. Crimson tunic and mantle with yellow stripe over right shoulder, necklace of green stone alternating with gold, gold ball earrings. Background, yellow-white.

Wax on wood. 16¼ in. *h.* by 8½ in. *w.* (0·41 × 0·22).

See note on **3932**.

3932 Man with a Wreath

Head and shoulders. Black beard and moustache, with short black curly hair. White gold-trimmed tunic, gold wreath. Background, gold.

Wax on wood, arch-topped, 16½ in. *h.* by 8⅝ in. *w.* (0·42 × 0·22).

With **3931**, found near El Roubiyat, near Medinet el Fayûm. Colls. Graf (Vienna): Mond, 1893. Mond Bequest, 1924.

GREUZE (Jean-Baptiste) 1725—1805

French School; born at Tournus; pupil of Grandon, 1738; went to Paris, 1746; Associate of Academy, 1758; visited Rome, 1756; Member of Academy, 1769; died in Paris.

206 Head of a Girl

Head and shoulders, full face, the eyes looking right, the head tilted over. Her hands clasp over her right shoulder a white veil covering her hair and breast.

Wood, 18 in. *h.* by 15 in. *w.* (0·45 × 0·38).

Perhaps a pupil's work. Sm. 85. Bt. by Smith in Paris, 1830; in R. Simmons Coll., 1837. Bequeathed by Richard Simmons, 1846.

1019 Head of a Girl looking up

Head and shoulders, three-quarters left, looking up, her right arm extended out of the picture; a blue riband in her dark hair; white dress.

Canvas, 18 in. *h.* by 15 in. *w.* (0·45 × 0·38).

Wynn Ellis Bequest, 1875.

1020 Girl with an Apple

Head and shoulders, the face to the left, the shoulders to the right. Her right hand rests on an apple lying on a red cushion; white dress with blue ribbons on the sleeves.

Canvas, 16 in. *h.* by 12½ in. *w.* (0·40 × 0·31).

A "Child with an Apple" (15 × 12) was exhib. R.A., 1871 (392), lent by Lord Dudley. Our picture acquired, Wynn Ellis Bequest, 1875.

1154 Girl carrying a Lamb

Head and shoulders, three quarters left, the eyes looking to the front. She holds a lamb to her bosom. Auburn hair with a greyish riband round it; a white dress or chemise.

Canvas, 21 in. *h.* by 17 in. *w.* (0·53 × 0·43).

Possibly Sm. 35; D. Dufresnoy Coll. 1795. Presented by Mme. Helmholtz, at the wish of Mme. de Mohl, 1883.

GRYEF (Adriaen) 1670—1715

Flemish School; born at Antwerp; working in Brussels, 1690, and in Antwerp, 1694, where he first became master, 1699; died at Brussels.

3088 A Falcon

On a perch, turned right, a cord fastened to its legs.

Wood, 6½ in. *h.* by 4 in. *w.* (0·16 × 0·10).

On back of frame: "Grif d'Anversa" and "Jacopo de Barbaris." Presented to Layard by Sir J. Hudson. Layard Bequest, 1916.

GUARDI (Francesco) 1712—1793

Venetian School; born at Venice and influenced by Canaletto; 1761–63 in the Academy; visited the Tyrol, *c.* 1785–90.

210 The Piazza, Venice

The church of San Marco in the centre, the shadow of the Campanile falling on its domes; right side of picture in shadow.
Canvas, 28 in. *h.* by 47½ in. *w.* (0·71 × 1·20).
Bequeathed by Richard Simmons, 1846.

1454 A Gondola

A gondola with two gondoliers on the lagoon.
Canvas, 11⅝ in. *h.* by 17¾ in. *w.* (0·29 × 0·45).
Exhibited R.A., 1864 (7), lent by Lord Clifden; purchased at Lord Clifden's Sale, May 25, 1895.

2098 Sta. Maria della Salute, Venice

The entrance to the Grand Canal, the Dogana, and to the right the Church of the Salute. On the left two barges with tall sails.
Canvas, 22¼ in. *h.* by 29½ in. *w.* (0·56 × 0·74).
Perhaps in Henderson Sale, February 18, 1882 (339), bought by Sir J. Crampton; Crampton Sale, July 9, 1887 (10); John Samuel Collection, bequeathed by the Misses Cohen, 1906.

2099 The Ducal Palace, Venice

The Ducal Palace, the Prisons, and the Campanile of S. Mark in the centre. Farther away, left, the Doge's galley, moored near the Piazzetta. In the left foreground a barge with sail.
Canvas, 22¼ in. *h.* by 29½ in. *w.* (0·56 × 0·74).
John Samuel Collection, bequeathed by the Misses Cohen, 1906.

2517 Buildings and Figures

On the left a domed church; on the right an arch; a woman is kneeling in the foreground towards the left.
Canvas, 8¾ in. *h.* by 6¼ in. *w.* (0·22 × 0·16).
Salting Bequest, 1910.

2518 Gothic Archway and Figures

Groups of figures, and in the centre a ruined arch beneath which hangs a lantern. Shadow on the left.
Wood, 7¾ in. *h.* by 6¼ in. *w.* (0·19 × 0·15).
From Lord Farnham's Collection; probably from Lord Clifden's Sale, May 25, 1895, bought by Agnew. Salting Bequest, 1910.

2519 Venetian Courtyard

Many figures in a sunlit courtyard seen through an archway; a staircase ascends to the right. Right foreground, a man in shadow.
Canvas, 8¾ in. *h.* by 6¼ in. *w.* (0·22 × 0·16).
Salting Bequest, 1910.

2520 Quay-side with Warehouses

Men and women on a quay. On the left a long wall in shadow, with boy and dog; a building in sunlight right; the lagoon in the distance.
Canvas, 8 in. *h.* by 12 in. *w.* (0·20 × 0·30).
Salting Bequest, 1910.

2521 Ruins

Three small panels. A ruined arch in each, with figures.
Wood, each 3⅞ in. *h.* by 2¼ in. *w.* (0·09 × 0·05).
Bought by Salting, 1885. Salting Bequest, 1910.

2522 Treasure-Seekers

On the left a ruined arch; in the right foreground men digging on the edge of a pool; right distance a lagoon with a ship.
Canvas, 14¼ in. *h.* by 10¼ in. *w.* (0·36 × 0·26).
In Henderson Sale, February 16, 1882 (343), bought by Colnaghi; in Lee Sale, June 23, 1888 (454). Salting Bequest, 1910.

2523 View through an Archway

People walking through an archway, and up some steps in the middle distance on the right; others beating clothes on a balcony. A lamp high up on the right foreground; a doorway with a statue above it, left. Blue sky.
Canvas, 18¾ in. *h.* by 14 in. *w.* (0·47 × 0·35).
Salting Bequest, 1910.

2524 The Tower of Mestre

On the right a tower by a lagoon, a gondola centre, men in fishing boats on the left. Grey-blue sky and sea, with hills on horizon.
Wood, 8¼ in. *h.* by 16 in. *w.* (0·20 × 0·40).
In C. H. Hawkins Sale, May 11, 1896 (42), bought for Salting. Salting Bequest, 1910.

2525 The Piazza, Venice

Early morning, awnings spread at the base of the Campanile in the right distance; S. Mark's centre; deep shadow on the left. Blue sky, with yellow glow, left.
Canvas, 13½ in. *h.* by 21¼ in. *w.* (0·34 × 0·54).
Salting Bequest, 1910.

2904 A Ruined Gate on a Spit of Land

A round tower with a broken arch springing from it at the end of a narrow causeway in the left mid-distance. To the right two feluccas with slanting sails. In the left foreground a barge in shallow water, two men standing by it; sails on the right horizon.
Wood, 5¼ in. *h.* by 7⅝ in. *w.* (0·13 × 0·19).
Lady Lindsay Bequest, 1912.

2905 Venetian Gate House

On the right, beyond a low bridge, a tower gate, spanned by an arch. The left tower is round and terraced and rises from the water. Low houses extending to the left.
Wood, 5¼ in. *h.* by 7¾ in. *w.* (0·13 × 0·19).
Lady Lindsay Bequest, 1912.

3538 The Arsenal at Venice

Blue calm sky with white cloud; round a piazzetta with a flagstaff and a few scattered figures in brown, scarlet, pale blue and white,

left, the Arsenal walls, pink and brown ; right, brown houses ; centre, spars and bows of a ship warping through the Arsenal Gates. Signed : *Francesco Guardi.*

Canvas, 23½ in. *h.* by 37½ in. *w.* (0·60 × 0·95).

Bought from Colnaghi. Presented by A. A. de Pass, 1920.

School of GUARDI

1054 The Cannaregio, Venice

On the right, the Cannaregio ; a bridge, centre ; left, the church of S. Geremia and garden with cypresses.

Canvas, 14¼ in. *h.* by 21 in. *w.* (0·36 × 0·53).

Bequeathed by John Henderson, as by Guardi, 1879.

GUERCINO 1591—1666

Bolognese School. Giovanni Francesco Barbieri, from his squinting known as Guercino ; born at Cento ; pupil to Zagnoni at Cento ; studied the Carracci, Guido Reni, and Caravaggio ; worked in Bologna, Venice and Rome. From 1623 to 1642 he resided at Cento ; then removed to Bologna, where he died.

22 Angels weeping over the dead Christ

The body of Christ lies across the foreground with His head resting on a stone, left. By His side two angels.

Copper, 14½ in. *h.* by 17½ in. *w.* (0·36 × 0·44).

Formerly in the Borghese Gallery ; exhibited B.I., 1816; 1828 (24), lent by H. Carr ; Holwell Carr Bequest, 1831.

3216 The Incredulity of S. Thomas

Left, Christ in greenish-blue robe with white banner, faces S. Thomas in red ; three Apostles behind. Background grey plaster over brick-work.

Canvas, 45½ in. *h.* by 55½ in. *w.* (1·15 × 1·40).

A version is in the Vatican Gallery. Purchased, Mackerell Fund, from Hope Sale (95), July 20, 1917.

GUIDO *See* RENI

HACCOU (Johannes Cornelis) 1798–1839

Dutch School. Born in Middelburg. Scholar of J. H. Koekkoek. Travelled in Switzerland, France and Germany. Settled and died in London.

3683 Road in Holland

In centre, a road leading to a distant town, with dyke to left, and to right tall trees ; a large tiled cottage and thatched barn further to right, with pond in front. In mid-distance to left, farm buildings and hay cart. On the road, two figures, a white cow, a sheep, and two goats. Pale blue sky, with brownish lilac clouds, the grass and foliage quiet lightish green. Signed : J. C. H., 1819.

Wood, 9½ in. *h.* by 13 in. *w.* (0·24 × 0·33).

Bequeathed by W. T. Blinco, 1922.

HACKAERT (Jan) 1629—1696?

School of Amsterdam; probably born at Amsterdam, and died there. He studied in Switzerland. The figures of his pictures are said to have been inserted by Wouwerman, A. van de Velde, Lingelbach, N. Berchem and Helmbreker.

829 A Stag Hunt

Flooded ground within the skirts of a forest. A stag is followed by several hounds, a lady, and two mounted huntsmen; to the right a man running forward sounding his horn. The figures are attributed to Nicolas Berchem.

Canvas, 39 in. *h.* by 47½ in. *w.* (0·99 × 1·20).

Sm., Suppl. 1; exhibited B.I., 1835 (120), lent by Lord Granville, Granville Sale, June 21, 1845 (15), bought by Nieuwenhuys (£682 10s.); purchased with Peel Collection, 1871.

HALS (Dirk) 1591—1656

School of Haarlem; born at Haarlem and studied under his elder brother Frans. Dated pictures from 1620.

1074 Cavaliers and Ladies at table

A party of six; four are seated. One of the cavaliers stands leaning over the back of a lady's chair. On the right is a waiter or tavern keeper. Signed: D. HALS (D. and H. in monogram) AN. 1626.

Wood, 11 in. *h.* by 15 in. *w.* (0·27 × 0·38).

Purchased from E. C. Hill, 1879.

HALS (Frans) 1580–81—1666

School of Haarlem; born at Antwerp; perhaps the scholar of Karel van Mander, who died in 1604. His earliest known work is *c.* 1611–13. His great Haarlem Town Hall pieces are 1616, 1627, 1633, 1639, 1641 and 1666. He died at Haarlem.

1021 Portrait of a Woman

Half-length, in black, half left, stout and ruddy, in white cap, large white ruff and wrist bands, her hands crossed before her. Silver-grey tone. Signed: F.H. in monogram.

Canvas, 24½ in. *h.* by 18½ in. *w.* (0·62 × 0·46).

De Groot, 381; purchased out of the Lewis Fund from Mr. F. A. Keogh, 1876.

1251 Portrait of a Man

Bust portrait, three-quarters to the right, in a black silk doublet and a full white ruff. Ruddy cheeks, short brown hair, moustaches and chin tuft. Light brown background. Signed: F.H. in monogram; and inscribed: AETAT SVAE AN° 1633.

Canvas, 25 in. *h.* by 19½ in. *w* (0·63 × 0·49).

De Groot, 281; by the wish of Decimus Burton presented by his niece, Miss E. J. Wood, 1888.

2285 A Family Group

Ten figures; father centre, nurse with baby extreme left; eldest daughter with a decorated basket and fruit, extreme right. Right and centre background, trees; left, sky and plain. Blue-white linen, warm flesh, dresses black, grey, and purplish.

Canvas, 58¾ in. *h.* by 99¼ in. *w.* (1·49 × 2·52).

The father resembles Mattheus Everswijn, who appears in Hals' painting of the Governors of the Hospice for the Aged, at Haarlem. De Groot, 439; purchased from Lord Talbot de Malahide, 1908.

2528 A Man holding a Glove

Half-length, three-quarters left. Black dress and cloak, white collar and large black hat. He holds his glove in his left hand and his right rests on his hip. Late work, almost in monochrome.

Canvas, 30½ in. *h.* by 26¼ in. *w.* (0·77 × 0·66).

De Groot, 289; in Cholmley Sale, February 1, 1902 (40), £3,780; Salting Bequest, 1910.

2529 Lady with a Fan

Over half length, full face. Black dress, with lace collar and cuffs. She holds a chain with a fan. Golden tone.

Canvas, 31¼ in. *h.* by 23 in. *w.* (0·79 × 0·58).

De Groot, 385; in Robert Gwilt Sale, July 13, 1889, with a companion portrait of a man now in the Lady Cunliffe-Lister Coll. There bought for Salting; Exhib. R.A., 1891 (127); Salting Bequest, 1910.

HANNEMAN (Adriaen) (?) 1600–11—1671

Anglo-Dutch School. Born The Hague; pupil of Ravesteyn and Mytens; worked at The Hague; 1625–40 in England; settled at The Hague and died there.

3963 Portrait of a Woman

Half-length, quarter right, hands folded in front. Dark red-brown hair, dressed low. Wears small black cap, dark olive-green dress slashed over white, tawny brown kerchief, and dark blue veil on shoulders. Background, dull orange-crimson figured curtain.

Oil on canvas, 28 in. *h.* by 24 in. *w.* (0·70 × 0·61).

Has been ascribed to Jordaens. Claude Phillips Bequest, 1924.

HEDA (Willem Claesz.) 1594—after 1678

School of Haarlem; born at Haarlem; living in 1678, when Jacob de Bray painted him.

1469 A Study of Still-life

On a table partly covered with a white cloth are flagons and a glass beaker. A crab and a peeled lemon with metal and china plates make up the group. Signed: HEDA, 1644.

Wood, 20½ in. *h.* by 28½ in. *w.* (0·52 × 0·72).

Presented by Henry J. Pfungst, 1896.

HEEM (David de) 1570—1632

School of Utrecht; born at Utrecht; father of Jan Davidsz. de Heem, the better-known painter of still-life.

2582 Fruit and Flowers

A pyramid of three oysters, a blood orange and various fruits and flowers. Below, a snail: Signed: D. DE HEEM.

Wood, 13¼ in. *h.* by 9½ in. *w.* (0·33 × 0·24).

Salting Bequest, 1910.

HEIMBACH (Christian Wolfgang) 1613—1678

German School; born at Ovelgönne, near Pinneberg; visited Holland, Italy and Denmark, working in Copenhagen; returned to Oldenburg, 1667, dying there.

1243 Portrait of a young Man

Half length, three-quarters to the right. Dressed in a black doublet and broad-brimmed black hat. In the background, a grey-pink curtain partly across an open window, beyond is a distant view of the sea. Signed: *Cop*; and J.C.H. FE (in monogram) over a large: W., 1662.

Wood, oval shaped, 19 in. *h.* by 13¾ in. *w.* (0·48 × 0·34).

Purchased as Dutch School from M. Roberts, London, 1888.

HELST (Bartholomeus van der) 1613—1670

School of Amsterdam; born at Haarlem; pupil of Nicolas Elias; in 1653 one of the Amsterdam Guild Founders; died at Amsterdam.

1248 Portrait of a Lady in Blue

Half length, three-quarters left; dark grey eyes and light brown hair, in a gown of blue brocaded silk, with gold embroidery and jewels. In her right hand a feather fan; her left hand on her bodice. Signed: *B. van der Helst*, 1645.

Canvas, 29 in. *h.* by 25¼ in. *w.* (0·73 × 0·64).

In Beckford Sale, October 14, 1823 (219); in J. Everett's Collection in 1886; purchased, Clarke Fund, Everett Sale (31), May 12, 1888.

1937 Portrait of a Lady in Black

Standing slightly to left. In her right hand a closed fan; with her left she holds the lower end of her bodice. She wears a black satin dress with full sleeves, broad white collar and cuffs open in front showing a white and silver brocade stomacher.

Canvas, 40 in. *h.* by 29 in. *w.* (1·01 × 0·73).

Formerly in the Ashburton Collection; exhibited R.A., 1904 (77), as by Rembrandt; purchased from the Marquess of Northampton, 1904.

See also DUTCH SCHOOL XVII CENTURY, 140, 145

HEMESSEN (Catharina van) 1528—after 1554

Flemish School. Daughter and pupil of Jan van Hemessen or Hemsen, a painter born at Antwerp in 1504. She married Christian de Morico, a musician; went to Spain, where she worked as a miniature painter.

1042 Portrait of a Man

Over half-length, three-quarters to the left; with blond hair and beard, a black bonnet and doublet, slashed and adorned with golden studs and black galloon. Signed: CATHARINA FILIA IOANNIS DE HEMESSEN, PINGEBAT, 1552.

Wood, 14¼ in. *h.* by 11¼ in. *w.* (0·36 × 0·28).

Bought from J. C. Wallace, Lewis Fund, 1878.

Ascribed to **HEMESSEN (Catharina van)**

1860 Woman with a Rosary

Half-length, slightly left, wears white cap and black dress over crimson under-dress. Holds a rosary in her hands. Green background.

Oil on panel, 9½ in. *h.* by 7 in. *w.* (0·24 × 0·18).

Formerly ascribed to Antonis Mor. Also given to Jan van Hemessen. Bequeathed by Miss Julia E. Gordon, 1896.

HEMLING *See* MEMLING

HERLIN (Friedrich) *See* GERMAN SCHOOL, 722

HERP (Guilliam van) 1614—1677

School of Antwerp. Pupil of Wortelmans and Biermans. Influenced by Rubens. Worked and died in Antwerp.

203 Conventual Charity

On the steps of a monastery, Franciscan friars distribute bread to beggars.

Oil on canvas, 45½ in. *h.* by 42½ in. *w.* (1·16 × 1·08).

Bequeathed by R. Simmons, 1846.

HEYDEN (Jan van der) 1637—1712

School of Amsterdam; born at Gorkum; apprenticed to a glass painter; went to Amsterdam before 1661. At first his figures were inserted by A. van de Velde and Eglon van der Neer. He visited London; died at Amsterdam.

866 A Street in Cologne

In the background the unfinished tower of the cathedral, surmounted by the old crane. Strong fresh blue sky; small white clouds. The figures are attributed to Adriaen van de Velde. Signed: J.V.D.H.

Wood, 11 in. *h.* by 17 in. *w.* (0·27 × 0·43).

Sm., 98; in the J. P. Monté Sale, 1825; the Barchard Sale, May 6, 1826 (9), bought by Nieuwenhuys (415 gs.); in Peel Collection, 1834. There are related pictures in the Wallace Collection and Hermitage. Peel Collection, 1871.

992 Gothic and Classic Buildings

Left centre a triumphal arch; right centre a two-storied building; figures centre; an old tree to the right. Clear fresh blue sky with grey and white clouds low on left. Signed: *J. V. D. Heyde.*

Oak, 20 in. *h.* by 25 in. *w.* (0·50 × 0·63).

Sm., 65; Geldermeester Sale, 1800; Wynn Ellis Bequest, 1875.

993 Landscape

A house among trees; a pool in the foreground; some cows and sheep on the further bank. Pale fresh blue sky with grey and white clouds left.

Oak, 8½ in. *h.* by 11¼ in. *w.* (0·21 × 0·28).

Wynn Ellis Bequest, 1875.

994 A Street in a Town

A church to the left, casting a shadow over the foreground; a few trees and various figures scattered over the scene. Fresh blue sky with grey and white clouds. Cool tone. Signed: *V. Heyde.*

Oak, 20½ in. *h.* by 16 in. *w.* (0·52 × 0·40).

Wynn Ellis Bequest, 1875.

1914 The " House in the Wood "

Near The Hague, where the first Peace Conference was held. In the centre a building of brick; in front a garden. On the right a high obelisk of lattice work, two more in front of the château.

Wood, 8 in. *h.* by 10⅝ in. *w.* (0·20 × 0·27).

Exhib. R.A. 1873 (89), lent Carmichael: bequeathed by Sir James Carmichael, 1902.

1915 A Dutch Church and Market Place

A Gothic church, with a tower of classic architecture, centre, and left, a Gothic building. Figures grouped about the open ground. Signed: J. D. V. H. (in monogram), 1670.

Wood, 8 in. *h.* by 10⅝ in. *w.* (0·20 × 0·27).

Exhib., R.A., 1873 (90), lent Carmichael; bequeathed by Sir James Carmichael, 1902.

HIGHMORE (Joseph) 1692—1780

British School. Born in London; articled attorney; studied under Kneller; 1732, visited Düsseldorf and Antwerp; a successful portrait painter; retired 1761; died at Canterbury.

3573 Illustration to " Pamela " : Mr. B. finds Pamela writing

Mr. B., in slate-blue coat, grey waistcoat and white stockings, entering left, finds Pamela right centre, in black and white, sitting at a table. A greenish-brown panelled room, with a picture of the Good Samaritan.

Canvas, 24 in. by 29 in. *w.* (0·61 × 0·74).

3576 Illustration to " Pamela " : Pamela asks Sir Jacob Swinford's blessing

Pamela in light greenish-blue and white, kneels to Sir Jacob; right, an elderly man in a brown coat; left, a youth, in yellow and silver; other figures in pink, black, blue, white and gold. A stone vaulted and paved hall.

Canvas, 24 in. *h.* by 29 in. *w.* (0·61 × 0·74).

Two (both engraved by Truchy) of the series of twelve, McCalmont Sale (Christie's, Nov. 26, 1920, No. 130, as C. Troost). Two others are at Millbank, four in the National Gallery, Melbourne, and four in the Fitzwilliam Museum, Cambridge. Purchased from A. H. Buttery out of the Florence Fund, 1921.

4107 A Gentleman in murrey-brown velvet

Three-quarter length, half left, head almost front. His right hand is thrust into his waistcoat, his left into his breeches pocket. Wears grey wig, tied with black ribbon, murrey-brown velvet coat and breeches, white shirt with lace ruffles, lace cravat and long white satin waistcoat fringed with small tassels or balls of floss silk. Background, right, base and shaft of a column ; left, trees, a ruined arch, and distant landscape. Inscribed : *Jos. Highmore pnx.* 1747.

Oil on canvas, re-lined, 50 in. *h.* by 40 in. *w.* (1·27 × 1·02).

Bought by Knoedler in London and sold in America, 1912 ; bought back, 1923. Purchased from Knoedler out of the Florence Fund, 1925.

HOBBEMA (Meindert) 1638—1709

School of Amsterdam ; born at Amsterdam. The earliest date on his work is 1659 ; influenced by J. Ruisdael ; his dated works range from 1659—1689. In 1668 he obtained a post in the Customs ; died in Amsterdam.

685 Landscape, showery Weather

A cluster of large trees centre ; on the left is a shaded pool, with a man on the bank angling ; in the middle distance a cottage with a woman in the doorway ; on the road in front of it are a few figures. Sultry blue sky with low grey and white clouds. Signed : *Mt. Hobbema ft.*

Wood, 23¾ in. *h.* by 33½ in. *w.* (0·60 × 0·84).

Sm., 73, and Suppl., 29 ; De Groot, 160. Sales : J. M. Raikes, London, 1829 ; in Perregaux Collection, 1835 ; Perregaux Sale, Paris, 1841 ; bought by Le Roy, for Prince d'Arenberg ; imported into England by Farrar ; purchased from G. H. Phillips, 1862.

830 The Avenue, Middelharnis, Holland

In the centre a long avenue of tall lopped trees leads up to the village, the church tower on the left, beacon right centre (erected 1682) on the East Dyke. On each side of the road a ditch ; beyond the left ditch plantations ; right, farm buildings, and a nursery ground, in which a man is pruning trees. A sportsman with his gun and dog on the road approaching from the village. Cool grey sky. Signed : *M. Hobbema, f.* 1689.

Canvas, 40½ in. *h.* by 55½ in. *w.* (1·02 × 1·40).

Sm., 88 ; De Groot, 13. In Collection of Theodorus Kruislander, clerk of Sommelsdijk ; bought from Kruislander's estate in 1783 and presented to the village according to inscription in Middelharnis Town Hall, but probably bought at Kruislander's Sale, October 15, 1782. In Middelharnis Town Hall till 1822 (Sm. says "sold privately at Dort, 1815, £90") ; then exchanged for a copy by A. van der Koogh, still in Town Hall, Middelharnis, and a view of village of Rekum, by the same painter ; next probably in R. Pott Collection, Rotterdam ; taken to Edinburgh, 1824, by Galli ; sold by auction, 1828 ; came to London, where it was "improved by cleaning" (Sm.) and sold by Ewing ; in Peel Collection, 1834. Exhibited B.I., 1835 (19). Bought with Peel Collection, 1871.

831 Ruins of Brederode Castle

The castle of red brick stands on a knoll, in sunshine, centre. The foreground of water is in shadow; left, three oaks; beneath are two anglers and a sportsman with gun and dog. The ducks in the foreground ascribed to Wyntrack, the figures to Lingelbach. Blue sky, white clouds. Signed: *M. Hobbema, ft.*, 1667.

Canvas, 32½ in. *h.* by 42 in. *w.* (0·82 × 1·06).

Sm., 59; De Groot, 6. In the Collection of H. Kopps, of Haarlem, 1816; bought by Nieuwenhuys, 1825; in the Peel Collection, 1835; exhib. B.I., 1840 (26). Bought with Peel Collection, 1871.

832 A Village with Watermills

In the shadowed foreground, a river, with a low fence standing in it; in the middle distance in sunlight a mill house wheel and weir. Sunlight falls over the middle distance, on the right being two more mills. A bent tree stands in the centre, on the river's bank; a few ducks in the foreground. Fresh blue sky with white and pale grey clouds. Signed: *M. Hobbema.*

Wood, 23½ in. *h.* by 32¾ in. *w.* (0·59 × 0·82).

Sm., 61; De Groot, 76. Bought by Smith from M. Vaillant at Amsterdam, 1824; exhib. B.I., 1832 (49), lent by Sir R. Peel. Bought with Peel Collection, 1871.

833 Forest Scene

Two logs in shadow in foreground by some water; right, two small willows; left centre, on farther bank, five stunted willows; centre, three small figures, one in a red shirt; on the right a man in a tall hat. Sultry blue sky with grey and white clouds.

Wood, 12 in. *h.* by 15½ in. *w.* (0·30 × 0·39).

Sm., 56; De Groot, 161. Barchard Sale, May 6, 1826 (13), bought by Sir R. Peel (198 gs.). Purchased with Peel Collection, 1871.

995 Woody Landscape

A large cottage in shadow among the trees, right, a woman at the door. In a gleam of light, in the centre foreground three figures stand on a road. The left foreground of trees in deep shadow. Through the trees, centre, sunny distance and middle distance. A tall silver birch stands in front of the cottage, on the right. Warm blue sky with white and pale grey clouds.

Canvas, 39 in. *h.* by 52 in. *w.* (0·99 × 1·32).

Sm., 63; De Groot, 162. Exhib. B.I., 1824 (121), lent by W. Leader; there was a Leader Sale, 1843; Wynn Ellis Bequest, 1875.

996 A Castle in a Rocky Landscape

On a sandy bluff fringed with trees, rising above a sandy road-stands, left, a castle with high keep and several houses. Left foreground, a stream falls and crosses the road; right, two tall trees, and others in the distance. Figures on the road and bluff. Large white cumulus clouds in a dark steel-blue sky. Signed: *M. Hobbema.* 1667 *f.*

Oil on canvas, 54½ in. *h.* by 68½ in. *w.* (1·38 × 1·74).

The castle resembles that of Bentheim, with considerable differences, and may have been taken from an engraving or another picture.

Wynn Ellis Bequest, 1875.

2570 Cottage in a Wood

In the centre two men, one seated, at the side of a winding road, middle distance, a gabled red brick cottage, a woman in the doorway; sunlight beyond. Right, a thatched grey barn; left foreground. withies, stacked. Blue sky with grey and white clouds, rich tone. Signed: *M. Hobbema.*

Wood, 20½ in. *h.* by 26½ in. *w.* (0·52 × 0·67).

De Groot, 36A; Sm., 98. In 1835 in P. H. Hope Collection; exhib. South Kensington Mus., 1891–97 (36); sold with P. Clinton Hope Collection, 1898, bought by Colnaghi and Wertheimer; Salting Bequest, 1910.

2571 The Path through the Wood

In the centre foreground a woman shaking hands with a man, a child between them; they stand in a gleam of sun on a road leading into the picture. On the left, cottages in the middle distance, where walk a man and a woman; beyond, two figures. Trees right and left, sunlight in middle distance, the foreground is in deep tone. A barn on the extreme left. Blue sky with grey and white clouds.

Wood, 24 in. *h.* by 33 in. *w.* (0·61 × 0·83).

De Groot, 127A and 234; Sm. Suppl. 7. In Hon. Long Wellesley's Collection, Brussels, 1842; exhib. B.I., 1847 (47), lent by Barchard; in Christie's Sale, May 3, 1902 (104), bought by Agnew; Salting Bequest, 1910.

HOGARTH (William) 1697—1764

British School; born in London; employed at first as an engraver on silver and other metals; engraved on copper for booksellers, 1718. Began oil painting *c.* 1728, perhaps studying under Thornhill; visited France 1749; appointed Serjeant Painter to the King 1757; died in Leicester Fields.

1153 Family Group

An interior. Left, is seated Dr. Arthur Smith (Archbishop of Dublin, 1766–72), an open book in his right hand; he is talking to Mr. William Strode, who is sitting at table. Centre, Jonathan Powell, the butler, pouring water into a teapot. Lady Anne Strode, in a mob-cap, is drinking tea; to the right, stands Mr. S. Strode, wearing a blue coat, embroidered with gold, and red breeches, a stick in his right hand.

Canvas, 34 in. *h.* by 35 in. *w.* (0·86 × 0·88).

Originally in W. Strode's possession. Exhib. R.A., 1884 (38), lent by exors. of Rev. W. Finch; bequeathed by the Rev. W. Finch, 1884.

1162 The Shrimp Girl

She wears a white cap with a dark cloth over her head, on which she bears a flat dish, or basket, containing shrimps, and a small metal mug for a measure. She is crying her wares. Nearly full face, bust length, grey monochrome with touches of colour.

Canvas, 25 in. *h.* by 20 in. *w.* (0·63 × 0·50).

In Mrs. Hogarth's possession, 1782. Exhib. Internat. Exhib., 1862 (40), lent by Sir W. Miles; R.A., 1875 (31); purchased, Wheeler Fund, from Leigh Court (Miles) Sale (31), June 28, 1884.

1374 Hogarth's Servants

Six heads, rather less than life size. In the upper part a woman in a mob-cap, a boy, and an old man. In the centre, a middle-aged man, with a brown wig. In the lower part left and right, two young women, wearing caps. Some are apparently members of the same family. Grey background.

Canvas, 24½ in. *h.* by 29½ in. *w.* (0·62 × 0·74).

A drawing from this picture, by R. Livesay, was in the Charlemont Coll. (and later in the Joly Coll.). Our picture was bt. from Mrs. Hogarth's Sale, 1790, by Collins (£5 15*s.* 6*d.*). Exhib. B.I., 1817 (80), lent by W. Collins; Suffolk Street, 1833, ditto. W. B. White Sale, 1879, bt. Wedderburn; purchased out of the Lewis Fund, Wedderburn Sale (98), June 3, 1892.

1464 Calais Gate: "The Roast Beef of Old England"

Centre, a man cook, in his arms a sirloin of beef; a friar lays his hand upon the joint. A French soldier in tattered uniform follows the cook with a grotesque gesture of admiration. Close to him a shabby Irishman eating soup out of a bowl; further right two others carrying away a large cauldron. In the right foreground lies a Scotchman, wringing his hands. In the left three fish-wives crouching; behind them a French sentinel on guard; in the left background, Hogarth making a sketch. In the background is Calais Gate, through which is seen a priest bearing the Host to a sick person. On the summit of the gateway a carrion crow.

Canvas, 31¼ in. *h.* by 37¼ in. *w.* (0·79 × 0·94).

Based upon an incident which occurred during Hogarth's trip to France in 1748. Painted in 1749, and purchased by the Earl of Charlemont; exhib. Society of Artists, 1761 (44); B.I., 1814 (117); the Internat. Exhib., Dublin, 1865 (50); Leeds, 1868 (1099); Charlemont Sale, 1874, bought by Agnew; exhib. R.A., 1875 (28), lent by H. W. Bolckow; in his Sale March 2, 1891 (107), bought by Agnew; presented by the Duke of Westminster in 1895.

1663 Ann Hogarth

Bust length; fresh complexion; brown eyes; the head turned a little left; yellow dress, with a white lace fichu fastened with a pink rose, and white lace under-sleeves. A bright green scarf at her back. Neutral green background.

Canvas, in an oval, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Ann, Hogarth's younger sister; *d.* unmarried, August 13, 1771.

Purchased from Colnaghi, 1898.

1935 James Quin

A portly man looking up. He wears a full-bottomed grey wig, and a brown coat richly frogged with gold and open in front to show the white cambric shirt with a lace fall. Inscribed: MR. QUIN.

Canvas, in an oval, 28¾ in. *h.* by 23¾ in. *w.* (0·73 × 0·60).

James Quin, Actor, 1693—1766.

In the Collection of Mr. Gwennap in 1817; afterwards in that of Charles Matthews; exhib. Nat. Port. Exhib., 1867 (348), lent Townshend; R.A., 1885 (6); subsequently in the Sale of Townshend Heirlooms, March 5, 1904 (61), bought by Agnew; purchased, Clarke Fund, 1904.

HOLBEIN (Hans) the Younger 1497—1543

German School; son and pupil of Hans Holbein the Elder; born at Augsburg. In 1514–16 he and his brother Ambrosius went to Bâle, where Hans designed initial letters and title pages. In 1517 he visited Lucerne, painting the façades of houses; perhaps he visited Italy. In Bâle from 1519 till 1526; 1526–28 in England; 1528–31 in Bâle; 1532 in London, employed by the German merchants of the Steelyard, in Thames Street. About 1536 became Court painter to Henry VIII; in March, 1538, he was sent to Brussels to paint the Duchess of Milan and on similar missions to High Burgundy; the same year revisited Bâle; in December, 1538, back in London, where he died.

1314 The Ambassadors

On the left stands Jean de Dinteville, Lord of Polisy, full length; on his breast a gold chain and pendant—the French Order of S. Michel. In his right hand a dagger in a chased gold sheath bearing the inscription, ÆT. SVÆ 29; he rests his left elbow on a high stand. On the right stands George de Selve, Bishop of Lavaur, wearing a black cap and a brown gown, lined with fur. On the upper shelf of the stand, which is covered with a Turkey rug, are left, a globe, right, a closed book (on the edges of its leaves, ÆTATIS SVÆ 25), and several astronomical and mathematical instruments. In the foreground the anamorphosis or distorted representation of a human skull. Signed: IOHANNES HOLBEIN PINGEBAT. 1533.

Wood, 82 in. *h.* by 82¼ in. *w.* (2·08 × 2·09).

In the Polisy family till 1653; then in the possession of Cazillac, Paris; in Paris till *c.* 1790, in Lebrun's possession; came to England; Radnor Collection *c.* 1795; exhibited R.A., 1873 (114); purchased from the Earl of Radnor with the aid of gifts from Lord Rothschild, Sir E. Guinness, Bart. (Lord Iveagh), and Charles Cotes, 1890.

2475 Christina of Denmark, Duchess of Milan

The girl-widow stands full length, full face, her hands together holding her gloves. She wears a black satin dress with ruffles, edged with a narrow black line round the neck and wrists, black widow's cap, and a black silk pelisse, lined with brown fur. On the third finger of her left hand a thin gold ring, set with a ruby. To the dark blue background a cartellino is represented as fixed with sealing wax, inscribed: "Christine Daughter to Ch . . sti . . k of Den . . Du . . . of . . . Dutches of Milan." Painted 1538.

Oak, 70 in. *h.* by 32 in. *w.* (1·77 × 0·81).

Christina, daughter of Christian II of Denmark; *b.* 1518, *m.* 1534 F. M. Sforza, Duke of Milan, who *d.* 1535; afterwards Duchess of Lorraine.

In Royal Collection, 1538; mentioned accounts of Sir Anthony Denny, Keeper of the Palace of Westminster, as given to the Earl of Arundel; passed through Arundel and Lumley (1590) Collections to that of the Duke of Norfolk. Lent by him to the National Gallery, 1880; exhibited R.A., 1880 (177); New Gallery, 1890 (92). Sold to Colnaghi; purchased from them and presented, with the help of an anonymous gift of £40,000, by the National Art-Collections Fund, 1909.

ENGLISH SCHOOL OF HOLBEIN

4252 Lord de la Warr

A young man, with a slight beard, seen three-quarter length, standing facing the spectator, his legs astride, his right hand on his belt, his left holding his sword hilt and his gloves. Wears a black cap, trimmed gold, with a white plume; black cloak edged with gold; black slashed doublet over a red jerkin and a white shirt frilled and embroidered at the wrist and neck with gold and black; black trunks and hose; round his neck a double gold chain. On the bezel of a ring on his left hand are the arms, *argent a fess dancetty sable*. Warm grey background.

Oil, on oak, 52½ in. *h.* by 31 in. *w.* (1·33 × 0·79).

c. 1550 from the costume. The arms on the ring are those of the West family. Acquired by R. S. Holford as "A portrait of Lord de la Warr." The sitter is probably either Thomas West, 9th Baron de la Warr, d. 1554, or his nephew, William West, 1st baron of the 2nd creation, b. *c.* 1520, d. 1595. Has been attributed to Holbein, Guillim Stretes and Gerlach Flick.

Holford Coll. Exhib. R.A., 1870 (23, as Holbein, lent R. S. Holford); 1880 (167, as Holbein, lent R. S. Holford); 1908 (2, as Stretes, lent G. L. Holford); B.F.A.C., 1909 (51, as Holbein and Stretes, lent G. L. Holford); 1921–22 (11, as Stretes, lent G. L. Holford). Presented in memory of R. S. Holford and Sir G. S. Holford by nine members of their family, 1927.

LENT. Sir Thomas Gresham

Full length, standing, slightly left, eyes front, his right hand holding buff leather gloves, his left resting on his thigh. Wears cloak, figured jerkin, flat cap, hose and shoes, all black, and a white lace collar; on the tiled floor to the left, a skull. Background, a green-grey stone wall, with a pilaster, left. Inscribed: On the pilaster, 1544 THOMAS GRESHAM 26, above a reproduction of one of Gresham's seals; on the wall to the right, A.G. LOVE·SERVE·AND·OBEI· T.G.

Oil on oak, 71 in. *h.* by 42½ in. *w.* (1·80 × 1·08).

Sir Thomas Gresham, 1519—1579, merchant, financial agent to the Crown, and founder of the Royal Exchange and Gresham College. Married Anne Ferneley, the A. G. of the inscription.

HOLL (Frank) 1845—1888

British School. Born London, son of Francis Holl, A.R.A., engraver; 1860, entered R.A. Schools; exhibited genre and portraits at R.A., 1864–78; after 1878 mainly occupied with portraits; A.R.A., 1878; R.A., 1884. Died London.

4065 Samuel Cousins, R.A.

Seated in a chair, three-quarter length, half left, hands clasped in front. Wears black frock coat, buttoned, and flowing tie. Dark brown background with, left, a mezzotint after Sir Joshua Reynolds' "Strawberry Girl," framed in brown. Inscribed: *Frank Holl*, 1879.

Oil on canvas, 50¼ in. *h.* by 40⅜ in. *w.* (1·28 × 1·03).

Samuel Cousins, 1801–1887. Mezzotint engraver, mainly after Lawrence, Reynolds and Millais; R.A., 1855.

Exhib. R.A., 1879; Manchester, 1887 (413, lent Holl); R.A., 1901 (64, lent Mrs. Holl).

Presented by Mrs. Frank Holl, 1925.

HOLLAND (James) 1800—1870

British School; born at Burslem; painted flower pieces till 1831; thence onwards landscape; 1819 London; 1831 Paris; 1835 Venice, Milan, Geneva and Paris; 1837 Portugal; 1845 Rotterdam and N. Wales; 1851 Geneva; 1857 Venice; died in London.

3051 Greenwich Hospital

The Hospital buildings recede from the right mid-distance across to left centre, the river in left distance against dark grey sky. On the quay in left foreground blocks of stone by a jetty; figures in centre; a tarpaulin on a rail, a pump and some oars in right foreground. Signed in two places: J. H., 1837; and *J. Holland*, 1862.

Wood, 7¾ in. *h.* by 15⅛ in. *w.* (0·19 × 0·38).

On the back, "The Royal Hospital for Seamen, Greenwich. James Holland, 1862, from sketch made, 1837."

Bequeathed by H. L. Florence, 1916.

4236 The Thames below Woolwich, 1843

Looking down the river. In the foreground, a stretch of muddy shore with a moored dinghy and a man in a red shirt dragging in another boat. In the middle and far distance, low and partly wooded banks; on the river, many sailing craft. In the sky a mass of purple-grey and orange-yellow cloud extending towards the horizon. Late afternoon light.

Oil on canvas, 24 in. *h.* by 20 in. *w.* (0·61 × 0·51).

Inscribed on back, "View on the Thames below Woolwich." "Painted by James Holland 1843." Bequeathed by Miss Susan Field, 1927.

HOME (Robert) Working *c.* 1780—*c.* 1836.

2128 The Duke of Wellington (lent National Portrait Gallery, 1907)

HONDECOETER (Melchior d') 1636—1695

Utrecht School; born at Utrecht; son and pupil of G. de Hondecoeter; later he studied with his uncle, Jan Baptist Weenix; 1659–63 in The Hague; Amsterdam, 1663–95; also worked at Loo. Died at Amsterdam.

202 Domestic Poultry

Chickens, a tufted hen, a cock, and a pigeon on a coop.

Canvas, 34 in. *h.* by 44 in. *w.* (0·86 × 1·11).

Richard Simmons Bequest, 1846.

1013 Geese and Ducks

A pool; a white red-beaked gander and a goose disturbing a duck with her ducklings; the duck, right, flying to them.

Canvas, 46½ in. *h.* by 61 in. *w.* (1·18 × 1·54).

Wynn Ellis Bequest, 1875.

See also MIGNON (Abraham), 1222

HONTHORST (Gerard van) 1590—1656

Dutch School; born at Utrecht; a pupil (*a*) of Bloemaert; (*b*) in Rome, of Caravaggio; on his return in 1622 he entered the Guild of St. Luke, becoming dean in 1625–26–28 and 1629; said to have worked in England for King Charles I. in 1628; 1637, working at The Hague; 1641, succeeded Miereveld as court painter there; 1652–56 at Utrecht.

3315 A Dutch Officer

Nearly three-quarters length, standing figure turned to right; head facing spectator, grey brown hair, worn long; moustache and imperial; dark eyes; face full and florid. Black dress, with gilded sword belt, and cuffs of dull crimson edged with gold. Background of grey wall and dull orange curtains. To the right a view of a river mouth, with bridge and lighthouse tower. Signed: *G. Honthorst, f.* 1651."

Canvas, 46⅜ in. *h.* by 33½ in. *w.* (1·17 × 0·85).

Presented by an anonymous donor, 1918.

3679 Christ before Pilate

On the right stands Christ, in a white linen robe showing a red undergarment at the shoulder, gazing in profile at Pilate, also in profile, seated to the left in furred cap and red furred robe behind a table with a dark velvet cloth, on which are two books, an inkstand, and a single candle, which is the sole illuminant. In the background to left two gentlemen, to right four soldiers with halberds, and an open door. General tone, sombre reddish-brown.

Canvas, 106 in. *h.* by 72 in. *w.* (2·69 × 1·83).

Painted for Prince Giustiniani under the above title (*cf.* Sandrart, Die Teutsche Academie, 1675, Pt. II, 302), though the details accord better with the appearance of Christ before Caiaphas. From the Collections of Lucien Bonaparte, the Queen of Etruria, and the Duke of Lucca; No. 3 in Lucca Sale, 1840. Stafford House Collection. Other versions exist.

Purchased from W. H. Ward, 1922.

HOOCH (Pieter de) 1629—*c.* 1683

Delft School. P. DE HOOCH or HOOGH, born at Rotterdam; probably pupil of C. Fabritius; *c.* 1650 living in Delft and Leiden as a servant and painter; 1653, at The Hague; 1653–57, repeatedly in Leiden and The Hague; 1654, married in Delft; "guest" of Delft Guild, 1653, 1655, 1657; 1664, perhaps at The Hague; 1667–83, Amsterdam.

794 Courtyard of a Dutch House

In the left foreground, in a black velvet jacket, with white fur and a greyish skirt, the housewife stands, her back to the spectator; her maid kneels, right, cleaning a fish by a pump; the yard is brick paved. A man approaching in the left distance, through a garden. An outhouse right, and part of an open door. Signed and dated: P.D.H. 1665.

Wood, 29 in. *h.* by 24½ in. *w.* (0·73 × 0·62).

Sm. 37, Suppl. 29; De Groot, 290. In an Amsterdam dealer's hands, 1833; in the Count Perregaux Sale, Paris, 1841, bt. Paillet for Delessert; purchased Delessert Sale, Paris, 1869.

834 Interior of a Dutch House

Left, against a window, stands a woman in black velvet jacket and deep vermilion skirt, her back to the spectator; a wine glass in her right hand. She faces a table at which two men sit; one, bareheaded in yellow jerkin with an orange sash, the other, beyond the table, wearing his hat. By the fireplace, right background, a maid with a pan in her right hand. The floor paved in black and white; a map on the far wall, left. Signed: P.D.H.

Wood, 29 in. *h.* by 25 in. *w.* (0·73 × 0·63).

Sm., 49; De Groot, 183; Heemskerck Sale, Amsterdam, 1749; van Leyden, Paris, 1804; Pourtalès Collection, Paris, bought by Emmerson and Smith, 1826; sold to Sir R. Peel; purchased with Peel Collection, 1871.

835 Courtyard of a Dutch House

On the left an arched passage. Over the entrance of red brick an inscription dated 1614; "This is in S. Hieronymus Valley (*i.e.*, lane or alley). Be patient and endure, for first we must descend if we will be raised." The original of this tablet, once in the old Hieronymusdale Cloister, Delft, has been found by Dr. de Groot in Dr. R. van Stolk's garden. At the far end a woman stands, her back to the spectator. On the right a servant and a child descending steps from an outhouse. In the foreground a broom, a pail, some plants and a dust bin. A high brick wall, right. Signed: P.D.H. A° 1658.

Canvas, 29 in. *h.* by 23½ in. *w.* (0·73 × 0·59).

The tablet over the passage also appears in a painting by de Hooch in the Coll. of the Earl of Strafford. Sm., 50; De Groot, 291; in the Smeth van Alphen Sale, Amsterdam, August 1, 1810; then bought by M. Backer of Amsterdam, from whose widow it was bt. by Brondgeest, July 12, 1825, for W. Emmerson; sold to Sir R. Peel; purchased, Peel Collection, 1871.

3047 "La Collation"

A courtyard; three figures round a table, left foreground, a woman in silver grey standing, a man seated in black, and a woman seated, profile left in a scarlet skirt. Behind them the façade of the house. To right a man in blue, bareheaded, standing with his back turned in an arched gateway; beyond, a canal and the sunlit brick façades of houses across the water. Signed above arched gateway: *P. de Hoogh*, 1677.

Canvas, 33 in. *h.* by 27½ in. *w.* (0·84 × 0·70).

Sm., 35; De G., 122. In Steengracht Coll., The Hague, 1833; Steengracht Sale, Paris, June, 1913, bought in. Miscellaneous sale, Amsterdam, May 26–27, 1914. Purchased out of the Temple-West Fund from Goudstikker, of Amsterdam, 1916.

3881 Interior of a Stable

Foreground, left, a man in grey coat, yellow breeches, and scarlet lined boots, sits profile right on a log, plucking a bird. Right, a heap of game with a dog. Behind stands a young woman in yellow cloak and reddish dress, with a baby in a red and yellow shawl at her breast. Beyond, right, stalls with a cloak hanging on a nail, another thrown over a partition ; left, a partition ; centre, an opening through which is seen in front of the stable door a man in blue-grey cloak, and slouch hat. Warm tone.

Panel, 21 in. *h.* by 19½ in. *w.* (0·53 × 0·49).

De Groot, 269. Exhib. Leyden 1906 (21). Fleischmann Coll. 1900. Presented by F. N. and O. S. Ashcroft in memory of their parents, on the occasion of the National Gallery Centenary, 1924.

Ascribed to de HOOCH

2552 Refusing the Glass

Seated at a table in the left foreground, a lady in rose pink, with a youth on the left opposite to her. Leaning over her, a cavalier in black offers a glass of wine, which she refuses, with her right hand. In the background a man in grey, wearing a grey hat, reflected in a mirror. The walls hung with gilt Cordovan leather.

Canvas, 46¼ in. *h.* by 36 in. *w.* (1·17 × 0·91).

Also ascribed to Barent Fabritius, Carel Fabritius, S. Hoogstraaten, Ochtervelt, and Cornelis de Man. Sm., 21 ; De Groot, 189 ; Pierre de Grand Pré Sale, Paris, 1809 ; apparently bt. by Salting, 1876 ; Salting Bequest, 1910.

HOOGSTRAATEN (Samuel van) 1627—1678.

Dutch School. Born Dordrecht : pupil of his father at Dordrecht and of Rembrandt at Amsterdam : 1651 in Vienna, whence he visited Rome : 1654 Dordrecht : 1662–66, London : 1668–71, The Hague, where he was admitted a member of the Guild : 1671–78 Dordrecht.

3832 Peepshow of a Dutch Interior

A wooden cabinet, painted inside to represent a Dutch 17th century interior, with one side of ground glass, and a peep-hole at each end. Through that to the right, a hall with black and white tesselated pavement, furnished with red covered chairs and a red table, on which is a letter addressed *A. Monsieur Monr. S. de Hoogstraaten a—— drecht :* on the walls hang pictures, cloaks, a hat, and a sword : beyond through two furnished rooms, a street and a canal. Through the peephole to the left, across the hall, right, a room with boarded floor, chairs and pictures, and in a room beyond a lady reading a letter, and a gentleman looking in at the window : left, a room with a lady asleep in bed and beyond a room with a table on which is a glass of wine. On each side of the exterior, the artist at work, with winged Cupids and inscriptions *Amoris causa, Lucri causa, Gloriae causa.* The figures are based on the artist's book, *Inleyding tot de hoogschoole der schilderkonst.* On top, a foreshortened Venus and Cupid. The illusion is given by means of perspective. In the hall, the tiles, the two chairs, and the dog, are partly on the wall, partly on the floor ; the table is painted on the floor.

External measurements, 23 in. *h.* by 32 in. *w.* by 23 in. *d.* (0·58 × 0·81 × 0·58).

A similar box, triangular, is in the Bredius Coll., The Hague. Howorth Coll., 1893. Exhib. Burlington Fine Arts Club, 1908–9; Royal Society, 1900 and 1921. Christie's, Dec. 14th, 1923. Presented by Sir Robert Witt, through the National Art-Collections Fund, 1924.

HOPPNER (John) 1758?—1810

British School. Born in Whitechapel, of German parentage; became a student in the R.A. Schools in 1775 at the King's expense. In 1789 appointed Portrait Painter to the Prince of Wales; A.R.A., 1793; R.A. 1795; died in London.

133 William Smith, Actor

To the waist, seated, full face, in red chair, the arms folded; white powdered hair, ruddy complexion, dull blue coat, yellow vest, red curtain background.

Canvas, 29 in. *h.* by 24½ in. *w.* (0·73 × 0·62).

William Smith, actor, of Drury Lane, known as "Gentleman Smith"; 1730—1819.

Painted 1788. Presented by Mr. Serjeant Taddy, 1837.

233 William Pitt (lent Nat. Portrait Gall., 1883)

900 The Countess of Oxford

Half length, seated, almost profile right; white dress and a red coral necklace; grey sky.

Wood, 29½ in. *h.* by 24 in. *w.* (0·74 × 0·61).

Jane Elizabeth, daughter of Rev. James Scott, married, 1794, Edward, Fifth Earl of Oxford. She died 1824.

Perhaps exhibited R.A., 1797 (167); exhibited National Portrait Exhibition, 1868 (66); engraved by S. W. Reynolds, 1799. A version was in the Harland Peck Collection. Bequeathed by her daughter, Lady Langdale, 1873.

HUCHTENBURGH (Jan van) 1646—1733

Haarlem School. Born at Haarlem; pupil of Jan Wyck; in Rome and Paris, 1667; worked under A. v. der Meulen for the Gobelins; Haarlem, 1670; 1681, Amsterdam; 1719, The Hague; died in Amsterdam.

211 A Battle

In the foreground a cavalry fight, with a town burning in the distance.

Wood, 16¾ in. *h.* by 23 in. *w.* (0·43 × 0·58).

Apparently imported by Bryan with the Robit Collection, 1801; 177 in Bryan's list; Richard Simmons Bequest, 1846.

HUYSMAN (Jacob) 1633?—1696

125 Izaak Walton (lent Nat. Portrait Gall., 1898)

HUYSMANS (Cornelis) 1648—1727

Flemish School. The son of an architect; born at Antwerp; studied under C. de Witte and J. d'Artois; worked in Malines and Antwerp.

954 Landscape, woody Country

Blue hills in the distance. A château among the trees in the middle ground; a peasant driving a cow in the foreground; a small cascade to the right.

Canvas, 25½ in. *h.* by 33 in. *w.* (0·64 × 0·83).

Wynn Ellis Bequest, 1875.

HUYSUM (Jan van) 1682—1749

School of Amsterdam. Born at Amsterdam; the son, pupil, and assistant of Justus van Huysum; worked in and died at Amsterdam. He painted fruit and flowers and landscape in oil and water-colours.

796 Vase with Flowers

In a large vase with classic bas-reliefs on a marble pedestal, peonies, poppies, iris, hollyhocks, apple blossom, narcissus, and many other late spring and early summer flowers. On the pedestal grapes, roses, peaches, and a bird's nest with five eggs in it. Dull golden background. Signed: *Jan Van Huysum fecit* 1736 *en* 1737."

Canvas, 52½ in. *h.* by 36¼ in. *w.* (1·33 × 0·92).

Sm. 20. A " Vase of Flowers, on a Yellow Ground," was in Watson Taylor Sale, June 13, 1823 (no measurement); our picture was in the Wells (Redleaf) Collection, 1835; Sale, May 13, 1848 (120), bt. Darby; in Darby Sale, 1867, bt. Newman; purchased from Nieuwenhuys, 1869.

1001 Flowers in a Vase

Pink and white hollyhocks, delphiniums, anemones, a poppy, daisies, French marigolds and pansies; a snail is crawling in front. Signed: *Jan Van Huysum.*

Canvas, 24 in. *h.* by 20 in. *w.* (0·61 × 0·50).

Perhaps in Wells Sale, May 12, 1848 (39), bt. Darby. Wynn Ellis Bequest, 1875.

3165 Vase with Flowers

Poppies, convolvulus, roses, and other flowers in a stone vase on pedestal, dark olive background. Signed: *Jan Van Huysum.*

Canvas, 33½ in. *h.* by 29½ in. *w.* (0·84 × 0·75).

Bequeathed by Dr. W. D. Wilkes, 1917.

INGEGNO (Andrea di Luigi l') *c.* 1445–1450—after 1511

Umbrian School. Andrea di Luigi, or d'Assisi, or l'Ingegno; probably pupil of Fiorenzo di Lorenzo or Niccolò da Foligno working at Assisi, 1484—1511; said to have died blind.

1220 Madonna and Child

The Virgin, three-quarters length, three-quarters left, in red, blue and green, sits in front of a parapet, the Child, naked, on her lap, looking left. Behind her is a dark green curtain; on each side landscape. Signed: A. A. P. (Andreas Assisiensis Pinxit).

Wood, 25 in. *h.* by 17 in. *w.* (0·63 × 0·43).

In Rev. J. Sanford Collection, 1847; exhibited B.I., 1848 (104); passed to Lord Methuen; exhibited R.A., 1877 (183); purchased from Methuen Collection, Walker Fund, 1886.

2484 Madonna and Child with Saints

The Virgin, in deep carmine, brown and green-blue, seated, centre, on a throne with the Child on her knees. S. Dominic, left, and S. Catherine of Siena, right. The donor and his wife kneel together, right, before the Virgin.

Wood, 13⅞ in. *h.* by 12¼ in. *w.* (0·34 × 0·31).

From Bisenzio Coll., Rome. In Lord Ward's Coll., *c.* 1855. Exhibited R.A., 1871 (317); 1892 (179), lent by Lord Dudley. In Dudley Sale, June 25, 1892 (40), bt. by Salting; exhibited New Gallery, 1893 (138), lent by Wickham Flower; in Wickham Flower Sale, December 17, 1904 (42). Salting Bequest, 1910.

INGRES (Jean-Auguste-Dominique) 1780—1867

French School; born at Montauban; pupil of David in Paris, 1797–1801; 1806–20 working in Rome; influenced by Raphael; 1820–24 in Florence; 1824–34 in Paris, championing the Classicist cause against the Romanticist; 1834 appointed Director of the French School at Rome; returned to Paris, 1841; made Commander of the Legion of Honour, 1845; Grand Officer, 1855; died in Paris.

3290 Oedipus and the Sphinx

Oedipus, nude, in profile, bends to the Sphinx in her rocky cave above to the left. He holds two spears, has a yellow cloak on his shoulder. His left foot is raised on a stone below which lie bones and a skull. Blue sky to the right and below a city, under a storm-cloud. Signed to right: *Ingres.*

Canvas, 7 in. *h.* by 5⅛ in. *w.* (0·17 × 0·13).

Painted *c.* 1808. Degas Collection. Purchased, Special Grant, 1918.

3291 Portrait of M. de Norvins

Half length to waist, turned somewhat to right; the keen black eyes facing spectator. A stout man with black hair and greyish whiskers, in black coat, white collar, stock and frill; broad red watered silk ribbon in lapel. His right arm leans on a gilt chair over which a red curtain is thrown; the left hand is buried in his coat. Behind is a wall of red damask. To the right on a green tablecloth is a bust of Athena in greenish-bronze, the pedestal of green and yellow marble inscribed: ROM *Ingres, P.R.*

Canvas, transferred to panel, 38¾ in. *h.* by 31 in. *w.* (0·97 × 0·79).

Painted in 1813. Degas Collection. Purchased, Special Grant, 1918.

3292 Roger delivering Angelica

On the right Angelica stands nude and chained to a rock. A pharos flames on a peak above. To the left, Roger in gold armour with white cloak and red sash, mounted on a hippogriff, directs his lance at the jaws of a monster in the waves at Angelica's feet. Background of dark blue-green sea and sky. Signed to right: *Ingres pt.*

Canvas, 18¾ in. *h.* by 15½ in. *w.* (0·47 × 0·39).

Painted *c.* 1816?. Degas Collection. Purchased, Special Grant, 1918.

ISENBRANDT (Adriaen) *See* YSENBRANDT

ITALIAN SCHOOL XV CENTURY

646 S. Catherine of Alexandria

Three-quarters length, clad in green, embroidered with gold thread, and crimson. Her left hand holding a palm rests on her wheel, her right touches the hilt of a sword; beyond the wheel, a youthful angel. At the back of the panel are the arms of Gant quartering those of Withypole, below a roundel of S. Paul, both apparently of later date.

Wood, 33¼ in. *h.* by 16 in. *w.* (0·84 × 0·40).

647 S. Ursula

Three-quarters length, in crimson embroidered with gems. A green mantle falls from her shoulders. In her right hand an arrow. Beneath her left arm a book. On her right a youthful angel playing on a harp. At the back of the panel are the arms of Withypole, below a roundel of S. John Baptist, both apparently of later date.

Wood, 33¼ in. *h.* by 16 in. *w.* (0·84 × 0·40).

Wings of a triptych. Probably at end of 15th century, owned by Paul Withypole of Bristol, for whom paintings on the back were executed. Probably Romagnole. With **646** formerly catalogued as Umbrian School, also attributed to Rondinelli, and to Antonio Solario; purchased as by R. Ghirlandaio, from E. Beaucousin, Paris, 1860.

1456 Madonna and Child with Angels

The Virgin, crowned, in blue, white and gold, stands centre, the Child on her left arm. He is fully dressed in gold and ermine, with red hose. Three angels stand on each side, and above are two six-winged cherubim outlined on gold background. Below, a portion of the original frame with three medallions with half lengths of Christ, Mary, and S. John.

Wood, arched top, in tempera, 33⅜ in. *h.* by 21½ in. *w.* (0·85 × 0·54).

Presented by J. P. Heseltine, 1895.

ITALIAN SCHOOL XV–XVI CENTURY (?)

2241 The Dying Alexander

Head and shoulders, larger than life size, in porphyry, on a cylindrical pedestal of the same material, the base mouldings encased in hand-wrought brass of French workmanship.

Probably a Renaissance copy of the Greek bust in the Uffizi Gallery, Florence.

Presented by Henry Yates Thompson, 1894.

ITALIAN SCHOOL XVI CENTURY

272 An Apostle

A portion of a colossal figure seated over an arch.

Canvas, 59 in. *h.* by 45 in. *w.* (1·49 × 1·14).

Said to have come from a church near Venice; presented by Cavaliere Vallati of Rome, as by Pordenone, 1855.

932 A Bearded Man

Half-length, red head-dress, his right hand holding his cloak, his left hand resting on his sword; from a chain round his neck hangs the Cross of Malta. Dull plum dress.

Wood, 38 in. *h.* by 30 in. *w.* (0·96 × 0·76).

In Louis-Philippe Sale, as by Seb. del Piombo, May 6, 1853 (81), bt. Pearce. Wynn Ellis Bequest, 1876.

1417A Illuminated Initial Letter

The letter D, in gold and colours on a blue ground; composed of floriated scroll-work terminating in vines and grapes, among which are seven angels bearing the instruments of the Passion; within the letter, the "Agony in the Garden," derived from the Mantegna, **1417** in this Gallery.

Vellum, 7¾ in. *h.* by 7½ in. *w.* (0·19 × 0·19).

Presented by the Earl of Northbrook, 1894.

3108 Naval Battle

Four soldiers, centre, in red, dark blue and canary yellow; left, foot and horse soldiers and tents; left mid-distance, a square of spearmen on the shore; right, men embarking in a boat, and a galley beyond. Galleys in the centre mid-distance, and right, ships on fire. Mountains in distance.

Pine, 6½ in. *h.* by 15¼ in. *w.* (0·16 × 0·38).

On back, "No. 24" and Manfrini Coll. label (31). Bought thence by Layard, October, 1880. Layard Bequest, 1916.

3125 Holy Family

Mary seated profile right, the Child clambering on her knee. Right, S. Joseph, bending towards them.

Pine, 19½ in. *h.* by 15⅜ in. *w.* (0·49 × 0·39).

Called "Sodoma" in Layard Coll. Layard Bequest, 1916.

ITALIAN SCHOOL XVII CENTURY

2909 Landscape with a Hill-Town

In the centre mid-distance, a small Italian town on a hill; trees to the left, two figures in the right foreground. Cool grey-green against a blue and clouded sky.

Canvas, 9 in. *h.* by 13½ in. *w.* (0·22 × 0·34).

Exhib. R.A., 1888 (144), as by G. Poussin; Salimbeni has also been suggested. Lady Lindsay Bequest, 1912.

3589 Head of a Man

Head and shoulders right, a stout, pale man, with fair curls, moustache and imperial; grey coat with white collar and tassels.

Fresco, 20 in. *h.* by 13½ in. *w.* (0·51 × 0·34).

c. 1650. Ascribed to Franceschini, and Giovanni da S. Giovanni. Purchased, Lewis Fund, 1921.

ITALIAN SCHOOL (?) XVII CENTURY

1157 The Nativity

The Virgin kneels before the Child, Who lies in a manger. Behind her S. Joseph leaning on a staff. On the right shepherds kneel or stand. In the left foreground S. Anne (?) kneels on a stone plinth; architectural background.

Canvas, 59½ in. *h.* by 50 in. *w.* (1·51 × 1·27).

Formerly ascribed to B. Cavallino, but more probably by José Sarabia of Seville. Presented by Woodford Pilkington, 1884.

ITALO-FLEMISH SCHOOL c. 1540

2146 Portrait of a Lady

Seated, half-length, front, seen through a window opening. Wears a white, low-cut dress, with pink bow at the breast. Deep gold hair. Her right hand pushes aside a green curtain; her left holds a piece of fruit on the window ledge. Dark background.

Oil on panel, 21½ in. *h.* by 17½ in. *w.* (0·55 × 0·44).

Purchased as Portrait of the Painter's Daughter by Palma Vecchio from the Galvagna Coll., Venice, 1855.

JACKSON (John) 1778—1831

British School. Born at Lastingham, Yorkshire, and brought up as a tailor; studied the collection at Castle Howard. Entered the R.A. Schools, 1805; travelled in Holland and Flanders; A.R.A., 1815; R.A., 1817. In 1819 he visited Rome; elected a member of the Academy of S. Luke at Rome; died in St. John's Wood.

124 The Rev. William Holwell Carr

Bust portrait, near full face, the right hand shown. Painted by his direction, to be placed in the National Gallery.

Canvas, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Holwell Carr Bequest, 1831.

171 Sir John Soane (lent Nat. Portrait Gall. 1883)

326 Miss Stephens (lent Nat. Portrait Gall. 1883)

4082 Sir Henry Webb, Bart.

Half-length, body front, head quarter left, right hand hidden in his buttoned coat. Wears dark purple-grey coat, grey-green trousers, white shirt, black stock. Light brown hair and side whiskers. Background, landscape and broken blue and purple-grey sky. Inscribed: SIR HY. WEBB, BART., AETAT. 19. *J. Jackson. Pinx.* 1823.

Sir Henry Webb, 1806—1874. 7th and last baronet. Succeeded his father, 6th baronet, 1823. Died unmarried.

Oil on canvas, 36 in. *h.* by 28 in. *w.* (0·91 × 0·71).

Bequeathed by John Lane, 1925.

JACOPO DI CIONE after 1308—after 1394

Florentine School. The younger brother of Andrea di Cione, called Orcagna, and of Nardo; worked in their studio. In 1368 he undertook to complete a picture for Or San Michele, ordered from Andrea. He worked from 1370 to 1380 in the workshop of Niccolò di Pietro Gerini.

1468 The Crucifixion

An altar-piece; in the central panel the Crucifixion between the thieves; at the foot of the Cross the Virgin fainting, supported by the two Maries; S. John and other Saints stand near. Two upright panels on each side contain figures of Saints. In the predella, half-length figures of the Virgin and Child and of Saints, in roundels.

Wood, the centre panel 42 in. *h.* by 33½ in. *w.* (1·06 × 0·85); the side pictures 40 in. *h.* by 5 in. *w.* (1·01 × 0·12).

Painted between 1365 and 1370. From the Fonthill (Beckford) Collection; probably as by Orcagna in Sale, 10 October, 1823 (35), "from the Campo Santo, Pisa"; bt. by Bentley, probably for Fuller Russell; in his Collection, 1852, as by Spinello; exhibited R.A., 1877 (151); in Fuller Russell Sale, April 18, 1855 (123), bt. by Rev. J. Ash; bequeathed by the Rev. Jarvis H. Ash, as by Spinello, 1896.

3894 Christ and S. Mary Magdalene; "Noli me tangere"

Right, Christ, standing, body front, head inclined left, gold halo, in pink yellow-lined robe decorated with gold rosettes, his left hand holding a hoe, his right extended towards the Magdalen. She, profile right, with gold halo and long yellow hair, kneels, in scarlet blue-lined robe, extending her arms towards Christ. Background, grey-green rocks, with trees. Gold sky.

Tempera on wood, 22 in. *h.* by 15 in. *w.* (0·56 × 0·38).

Also ascribed to Giovanni da Milano. Colls. Casali (Florence): G. E. H. Vernon: C. S. Bale (Christie's, 1881, No. 294, as Taddeo Gaddi). Wagner, 1881. Exhib. Manchester Art Treasures, 1857 (Vernon, as Orcagna): New Gallery (Early Italian Art), 1893–94 (Wagner, as Taddeo Gaddi): Grafton Galleries, 1911 (as Taddeo Gaddi). Presented by Henry Wagner, 1924.

JANSSEN VAN CEULEN *See* JOHNSON (Cornelius)

JARDIN (Karel du) 1622—1678

School of Amsterdam. Scholar of Berchem or Paul Potter; studied in Rome; was in The Hague, 1656–59; Amsterdam, *c.* 1675; returned to Italy, and died in Venice. He made etchings of landscape and animals.

826 Figures and Animals in a Meadow

An ox, an ass, and some goats have taken shelter from the evening sun under trees to the left; a woman sleeping on the right, and a boy playing with a dog. A castle on a hill in the background. Signed: K. Du Jardin fe, 1656.

Canvas, 13½ in. *h.* by 15½ in. *w.* (0·33 × 0·39).

Sm. 43; Suppl. 11; from Praslin (1783) and Robit Collections; imported by Bryan, 1801; sold to Clarke; exhibited B.I., 1818 (30); Sir S. H. Clarke Sale, May 8, 1840–41 (5), bt. by Seguier; in Peel Collection, 1842; bought with Peel Collection, 1871.

827 Fording the Stream

Rocks left; a woman and a boy with an ass with panniers are wading the stream; the ass is drinking; a dog, right. On the left a cow and a sheep are standing in the stream. Low tone, flesh golden. Signed: K. Du Jardin, 1657.

Canvas, 14½ in. *h.* by 17 in. *w.* (0·36 × 0·43).

Sm. 41; Cléne Collection, 1786; Delahante Sale, 1821; exhib. B.I., 1822 (32), lent Barchard; in Peel Collection, 1832; bought with Peel Collection, 1871.

828 Landscape with Cattle

A woman spinning on the right; on the left two cows and some sheep; a house with a tower on a hill behind; mountains in the distance; sunset. Signed: K. D. J.

Copper, 8½ in. *h.* by 11 in. *w.* (0·21 × 0·27).

Sm. 75; in the St. Victor Sale, 1822; in Peel Collection, 1834; Peel Collection, 1871.

985 Sheep and Goats

On the left a goat, profile right; two sheep in the foreground, in bright sunlight. Signed: K. Du Jardin, F. 1673.

Copper, 7 in. *h.* by 3¼ in. *w.* (0·17 × 0·08).

Possibly Scarisbrick Sale, May 11, 1861 (12), bt. Pearce; Wynn Ellis Bequest, 1875.

1680 Portrait of a young Man

Head and shoulders; turned slightly to the right. A young man with a slight moustache and long fair hair curled and falling to the shoulders. He wears a light brownish-green cloth coat open in front and slashed on the sleeve showing a white cambric shirt. His large white collar, bordered with lace, is tied at the neck by two tasselled cords. Signed: K. Du Jardin.

Canvas, 24½ in. *h.* by 20½ in. *w.* (0·62 × 0·52).

In Anon. Sale, Christie's, March 4, 1899 (26), bt. by Buttery; purchased from H. Buttery, 1899.

JEANNET *See* CLOUET

JOHNSON (Cornelius) 1593—1664?

British School. Cornelius Johnson, or Jonson, called Janssen van Ceulen; born in London. Probably trained by Marc Gheeraerts; to some extent influenced by the miniaturists; he was in independent practice about 1612–15. During the 1620's settled in Kent; was in Middelburg in 1643, at Amsterdam in 1646, at The Hague in 1647. He may have gone to Utrecht, and certainly was again at Amsterdam in 1662. His widow was at Utrecht in 1664. There is no instance known of Johnson calling himself Janssen.

1320 Apolonius Veth

Half length, three-quarters right, slight moustache and chin tuft; the hair light brown, long, and bushy. Wearing a black velvet gown and large plain muslin collar. Inscribed: *Aglonius Veth.* Signed: C. J. fecit. 1644.

Canvas, 30½ in. *h.* by 24½ in. *w.* (0·77 × 0·62).

A. Veth, Councillor of Middelburg and Burgomaster, 1632.

Presented by Mrs. Zouch Troughton as "Aglonius Voon," 1891.

JOOS VAN CLEEF *See* MASTER OF THE DEATH OF THE VIRGIN

JORDAENS (Hans) 1595?—1643

School of Antwerp. Hans Jordaens III, probably pupil of Hans Jordaens II (1581—1653); born at Antwerp, where he was in the Guild, 1620, and where he died.

1287 Interior of an Art Gallery

A lofty room, the panelled walls lined with pictures; tall casement windows. On the left, a table and a group of cavaliers examining articles of vertu. Further to the right four amateurs stand near a chair, on which is a picture; a "Diogenes" and a still-life piece stand on the floor.

Wood, 37½ in. *h.* by 48½ in. *w.* (0·95 × 1·23).

A similar piece by Jordaens is in the Hofmuseum, Vienna. Others exist by C. de Baellieur the elder. Formerly assigned to J. Brueghel; perhaps in W. Middleton Sale, 1872; bequeathed by John Staniforth Beckett, 1889.

JORDAENS (Jacob) 1593—1678

Flemish School. Born at Antwerp; pupil of Adam van Noort, whose daughter he married; 1615, in the Guild; worked in Antwerp, and decorated The House in the Wood, The Hague; died in Antwerp.

164 The Holy Family

Right, the Virgin, seated, three-quarter length, on a stone seat carved with cherubs' heads, in crimson mantle over white, holds the Child upright, facing front, on her knee. His eyes glance left; His hands hold a string of beads. Leaning on the Virgin's knee, left, is the little S. John Baptist, holding a staff. Behind him, S. Joseph in a dark grey mantle. Background, right, a blue, gold-fringed curtain. Warm flesh tone.

Oil on panel, 48½ in. *h.* by 37 in. *w.* (1·23 × 0·94).

Has been attributed to Hans Jordaens. Presented by the Duke of Northumberland, 1838.

1895 Baron Waha de Linter of Namur

An elderly florid man in black, with a large ruff, light moustache and pointed beard; three-quarters length, standing three-quarters left. A gold chain crosses his breast from the right; his right hand on a stick, his left touches his sword hilt. A dark brown curtain in the left background. On the right his coat of arms and crest, a phœnix on a scarlet shield, and the inscription: AETATIS SVAE 63, 1626.

Canvas, 44½ in. *h.* by 33¼ in. *w.* (1·12 × 0·84).

Purchased from T. Humphrey Ward, Clarke Fund, 1902.

3215 The Holy Family

On left, S. Joseph in grey cloak, and S. Elizabeth, head in white kerchief: both against red curtain. In centre, Infant S. John resting arm on a lamb, holds up a cage. On right, the Virgin in red and mauve supports the Infant Saviour gazing at a blue bird.

Canvas, 41 in. *h.* by 57 in. *w.* (1·04 × 1·41).

A Holy Family by Jacob Jordaens was sold at the Trumbull Sale (1795), lot 26; another "Holy Family" in the Watson Taylor Sale, 1823, lot 59, bought by Cunliffe. Similar picture in Ellesmere Coll. Purchased out of the Clarke Fund from Hope Sale (101), 1917.

JUAN DE FLANDES Active 1496—before 1519

Flemish School. Court Painter to Isabella the Catholic, 1498; after her death, 1504, settled in Palencia, and painted high altar for the cathedral; employed at Salamanca; died probably Palencia. Perhaps Giovanni di Giusto, apprenticed in Bruges, 1469, who worked in Naples, Sicily and Spain.

1280 Christ appearing to Mary

The Virgin, in a blue mantle, sits, right, at the foot of a large bed hung with rose-coloured curtains; in the right corner two doves. On the left Christ, in pale rose, bearing a cross, sits with upraised hands, revealing His wounds. Behind, a crowd of kneeling figures who have entered an arched doorway. Christ, the Virgin, and a third figure hold long inscribed scrolls.

Wood, 8¼ in. *h.* by 6¼ in. *w.* (0·20 × 0·15).

One of forty-six panels of an Oratorium of Queen Isabella, of which fifteen are still in the Royal Palace at Madrid. Purchased from Professor Attwell, London, Walker Fund, 1889.

JUSTUS OF GHENT *See* MELOZZO (School of)

JUSTUS OF PADUA *d.* 1400

Florentine School. JUSTUS or GIUSTO DI GIOVANNI, called GIUSTO PADOVANO; born in Florence; settled in Padua, 1375; based his style on Giotto; died in Padua.

701 Coronation of the Virgin

Triptych. In the centre Christ, seated full length, in pale rose and blue, crowning the Virgin. Before the throne stand SS. Peter, John the Baptist and Paul, right; SS. Catherine, Barbara (?), Margaret, left. On the inside of the wings the Annunciation, Appearance to the Shepherds, Nativity and Crucifixion. On the exterior are the expulsion of Joachim from the Temple; the angel foretelling the birth of the Virgin; the meeting of Joachim and Anna: the birth of the Virgin; the presentation of the Virgin in the Temple; and her marriage. Inscribed on the back: JUSTUS PINXIT IN ARCHA (?), and dated 1367 in the front on the plinth below.

Wood, arched top, in tempera; centre, 17½ in. *h.* by 8¾ in. *w.* (0·44 × 0·22); wings, 17½ in. *h.* by 4¼ in. *w.* (0·44 × 0·11).

From Öttingen-Wallerstein Collection; exhibited Kensington Palace, 1848; exhib. Manchester, 1857 (38); presented by Queen Victoria, at the Prince Consort's wish, 1863.

Ascribed to KALRAET (Abraham van) 1643—after 1721

School of Dordrecht. Studied under the sculptors Aemilius and Samuel Huppe.

1683 Study of a Horse

A brown and white piebald horse stands, right, in light against a dark grey sky; left, logs, a saddle on a stand, a currycomb, barrel and tub. Grey-brown tone. Signed, on the left: A.C.

Wood, 13 in. *h.* by 17 in. *w.* (0·33 × 0·43).

De Groot, 547, as by Cuyp; acquired by V. and A. Museum 1374—1869, Townshend Bequest; lent by Victoria and Albert Museum, 1897.

1851 Interior of a Stable

The interior of a large dark building, with an arched entrance showing a cottage, a group of figures, hills and a broken sky; within, in the centre, a grey horse; several other animals and figures, notably a man in a red shirt bending over harness.

Wood, 15 in. *h.* by 22 in. *w.* (0·38 × 0·55).

Bequeathed, as by A. Cuyp, by Miss Susannah Caught, 1901.

3024 Winter at Dordrecht

The frozen Maas; the town and church left. Skaters and sleighers foreground, a sleigh with white and bay horses conspicuous. Signed: A.C.

Wood, 13 in. *h.* by 22½ in. *w.* (0·33 × 0·56).

Exhib. R.A., 1907 (45). Purchased Huntingfield Sale (78), as by A. Cuyp, out of the Mackerell Fund, June 25, 1915.

KETTLE (Tilly) *c.* 1740—1786

British School. Born London; studied at St. Martin's Lane Academy; 1765, Member of Incorporated Society; 1770–6, worked in India; 1777, London; exhibited R.A.; worked in Dublin. Died Aleppo.

3962 A Young Man in a Fawn Coat

Bust length, quarter left. Dark hair, tied back, and fresh complexion. Wears pale fawn coat and open vest, white shirt and cravat. Background, purple-grey clouds with yellow grey column, right.

Oil on canvas, 30¾ in. *h.* by 24⅞ in. *w.* (0·77 × 0·63).

Claude Phillips Bequest, 1924.

KEYSER (Thomas de) 1596?—1667

School of Amsterdam. Son of the sculptor and architect Hendrick de Keyser; born at Amsterdam; studied under C. de Voort and N. Elias Pickenoy. He died at Amsterdam.

212 Constantin Huygens with his Clerk

Seated, centre, at a table on the right, his body right, his face slightly left. With his right hand he takes a packet from his clerk, who stands behind him, left. On the table a Turkey carpet; in the background, tapestry, drawn aside, showing, right, an open door. Coat of arms at the top. Signed in monogram, and dated 1627.

Wood, 36½ in. *h.* by 27¼ in. *w.* (0·92 × 0·69).

Constantin Huygens, 1596—1687, poet, and secretary to Frederick Henry, Prince of Orange. A portrait of Huygens by Hanneman is in the Mauritshuis, The Hague.

Bequeathed by Richard Simmons, 1846.

KNELLER (Sir Godfrey) 1646—1723

British School. Born at Lübeck; pupil of Ferdinand Bol; 1672, Rome, Venice, Hamburg; 1674, London; knighted, 1692; baronet, 1715; died at Twickenham.

273 John Smith, Engraver (1652 ?—1697)

To the waist, facing slightly left, clean shaven; in silver-blue cap edged with fur, and blue coat under brown mantle. The right hand holds a mezzotint. Flesh tone silver grey.

Canvas, 29⅜ in. *h.* by 24¼ in. *w.* (0·74 × 0·61).

Painted 1696. Given to Smith by Kneller. Presented by William Smith, 1856.

3272 John Hay, 1st Marquess of Tweeddale (1626—1697)

Head and shoulders three-quarters left, eyes facing spectator. Clean shaven, ruddy complexion. In high periwig, and Lord Chancellor's robes with lace cravat. Embroidered bag to left.

Canvas, 30 in. *h.* by 25⅛ in. *w.* (0·76 × 0·64).

c. 1694. Engraved by J. Smith. Presented by Sir George Leon, 1917.

KONINCK (Jacob) *c.* 1616—*c.* 1708

Dutch School. Born at Amsterdam; brother of Philips Koninck. Left Holland after 1659. In Denmark and Sweden, 1680—1708.

974 View of the Scheldt

The Scheldt and Antwerp Cathedral in the distance. In the middle ground a château and windmills. On a sloping road bordered by trees a carriage and six with outriders. Two sportsmen and a couple of greyhounds in the foreground. Cloudy sky. Yellow-brown tone.

Canvas, 39 in. *h.* by 59 in. *w.* (0·99 × 1·49).

Formerly ascribed to Philips Koninck. Wynn Ellis Bequest, 1875.

KONINCK (Philips) 1619—1688

School of Amsterdam. Born at Amsterdam; perhaps studied under Rembrandt; in Rotterdam, 1640–41; resided in Amsterdam; besides landscapes painted a few portraits. He died at Amsterdam.

836 Landscape, a View in Holland

A wide plain; small town in the middle ground, with wide-spreading waters and sandhills in distance, in the left foreground a road with cottages, and a small stream right. On the road a hawking party; a coach and six approaching. In the stream, right, a man angling and women washing clothes. Cold cloudy sky.

Canvas, 52½ in. *h.* by 63 in. *w.* (1·37 × 1·60).

In the Villers Sale, Paris, 1812, "from the Lebrun Sale"; perhaps in Mrs. Mair's Sale, June 19, 1847 (94), £42, bt. by Norton; in Peel Collection, *c.* 1850; purchased, Peel Collection, 1871.

4251 A Landscape in Gelderland

An extensive plain, crossed by a river in the middle distance, dotted with clumps of trees, groups of buildings and windmills, bounded by low blue-grey hills at the horizon. Over the plain move heavy grey shadows cast by the clouds in the grey-blue sky. Across the foreground, lit with a burst of sunlight and turning towards the river, runs a broad road between groups of trees. To its left is a church;

to its right a country house, some cottages, and an inn. On the road, carts, figures and animals. Touches of pale blue-grey, red and pink on the roofs, contrast with the golden-brown of the foliage and the earth. In the distance, on the edge of a patch of light, is a small town.

Oil on canvas, 40 in. *h.* by 58 in. *w.* (1·01 × 1·47).

Colls. Sir Charles Bagot (Christie's, June 18, 1836, No. 35, bt. Brondgeest); Verstolk: Northbrook. Exhib. B.I., 1830 (100, as Koninck and A. van de Velde, lent Bagot); B.I., 1850 (47, lent Baring). Purchased from the Earl of Northbrook, 1927.

LA FARGUE (Paul Constantin) 1733—1782

Hague School. Born at The Hague; working there 1761, Leiden 1771; died at Leiden.

1918 The Market Place at The Hague

A scene in the Groen Markt. Under the trees a crowd; at the back, left, booths; cabbages, leeks, carrots, baskets, etc., in foreground; centre, the tower of the Groote Kerk. A sign on the tree, right, inscribed "Bibi Uni." Signed: *P. C. la Fargue Pinx.* 1760.

Wood, 22 in. *h.* by 29 in. *w.* (0·55 × 0·73).

Purchased from the Hon. C. Sclater-Booth, Lewis Fund, 1903.

LANCRET (Nicolas) 1690—1743

French School. Pupil of Pierre d'Ulin and Claude Gillot; influenced by Watteau; a member of French Academy, 1719; died at Paris.

101—104 The Four Ages of Man

101 Infancy

Right, a little boy and girl dragging a stool on wheels, on which a little girl in blue is seated, towards the left. Other children left, and centre; the nurse in vermilion, standing, holding a baby.

102 Youth

Right, a girl seated pulling up her stocking, and a youth; centre, profile left, a girl in white stands decked with flowers; on the left a youth in pink kneels, holding a mirror up to her. Through an arch in the centre background trees, windows to the left and right. Seven figures.

103 Manhood

Right, a man shoots into the air; centre, another archer waits, dressed in rose dorée; left, a youth in gold silk sits on the ground, leaning against a girl. Behind them a man carrying a girl. Landscape background, ten figures.

104 Age

On the right an old woman spinning by a barrel, another asleep by her side. An old man seated, centre, with a dog; left, a girl laughingly repulses another old man. Trees in the left background, a cottage, right. Six figures.

Canvas, each picture 13 in. *h.* by 17½ in. *w.* (0·33 × 0·44).

Engraved by Desplaces and by L'Armessin fils.

Bequeathed by Lieut.-Col. Ollney, 1837.

LARGILLIERRE (Nicolas de) 1656—1746

French School. Pupil, at Antwerp, of Antoine Goubau ; assistant in England to Lely *c.* 1675 ; Paris, *c.* 1679 ; member of the Academy 1686, later professor, director and chancellor ; died in Paris.

3883 Princess Rákóczi

Three-quarter length, full face, right arm resting on the shoulder of a negro page. Wears rich brown and red brocade dress, with blue bodice and fur trimmed maroon cloak. Scarlet and white flowers at her breast, rouged cheeks, feathered head-dress and peacock feather fan in right hand. The page is in brown scarlet-lined tunic, trimmed silver. Background, dark green-grey curtain, revealing, left, light grey wall.

Canvas, 52 in. *h.* by 41 in. *w.* (1·36 × 1·04).

Charlotte Amelia, d. of Ernest, Prince of Hesse-Rheinfels ; m. 1694 Francis Leopold Rákóczi, Prince of Transylvania; visited France 1713–17 with her husband ; *d.* Paris 1722.

C. W. Chaplin Sale, Christie's, Dec. 12, 1910, No. 137. Purchased from Lewis and Simmons, 1924.

LANINI (Bernardino) *c.* 1511—*c.* 1582

School of Vercelli. Born at Vercelli ; scholar and imitator of Gaudenzio Ferrari ; an established painter in 1539 ; later influenced by Leonardo da Vinci.

700 Holy Family

The Virgin seated centre, full length, full face, in dull blue and rose. The Child, naked, stands on her left knee, looking left and taking an apple from S. Paul who stands, right, in a mulberry red dress and faded green cloak, lined with rose. Left, stands the Magdalen, nearly profile right, in scarlet, golden green and dull blue green, smiling at the Child and holding her vase. Behind, left, S. Gregory, right, S. Joseph. Rocky landscape background. Heavy tone, the flesh grey-brown. Signed : *Bernardinus Effigiabat*, 1543.

Wood, arched top, 79 in. *h.* by 51 in. *w.* (2·00 × 1·29). Contemporary frame.

Purchased from G. H. Phillips, London, 1863.

LATOUR *See* FANTIN-LATOUR

LAWRENCE (Sir Thomas) 1769—1830

British School. Born at Bristol ; he worked as a portrait painter in crayons at Oxford 1779, and at Bath. In 1785 he started as an oil painter and in 1787 moved to London ; student at the R.A. School, 1787 ; A.R.A., 1791. Painter in Ordinary to the King, 1792 ; R.A., 1794. Visited Paris, 1814. In 1815 he was knighted ; visited Aix-la-Chapelle, Vienna, Rome, Naples, Florence and Belgium, 1818–19. P.R.A., 1820. In 1825 he visited Paris and was created a Chevalier of the Legion of Honour. Trustee of the National Gallery. He exhibited 311 pictures at R.A., 1787—1830 ; died in London.

129 John Julius Angerstein

Seated, nearly full face, looking out of the canvas.

Canvas, 36 in. *h.* by 27 in. *w.* (0·91 × 0·68).

John Julius Angerstein (1735—1823), Art Collector; a Russian merchant resident in London. His collection, purchased 1824, was the nucleus of the National Gallery.

Painted for George IV between 1823 and 1828, an exact copy of an earlier portrait (exhib. R.A. 1816 and B.I. 1830 (37), lent J. Angerstein). Exhib. B.I. 1833 (33), lent William IV. Presented by William IV, 1836.

188 Mrs. Siddons

Full length, full face; in black dress, white underdress; coral necklace and bracelet; cornelian brooch and ring; deep crimson wall, dark yellow tablecloth; her left hand extended behind, on an open book.

Canvas, 98½ in. *h.* by 56½ in. *w.* (2·50 × 1·43).

Exhib. R.A., 1804 (193). Presented by Mrs. Fitz-Hugh, 1843.

325 John Fawcett (lent Nat. Portrait Gall., 1883)

785 Mrs. Siddons

In a white dress, a blue sash, and a green cloak, which hangs loosely over her shoulders.

Canvas, 28½ in. *h.* by 24½ in. *w.* (0·72 × 0·62).

Exhib. R.A., 1797 (166). Bequeathed by Mrs. Cecilia Combe, 1868.

893 Princess Lieven

Three-quarters left, head and neck; grey eyes and black hair. Flesh tone clear and luminous. Background of blue sky. A sketch.

Canvas, 18 in. *h.* by 15 in. *w.* (0·45 × 0·38).

Dorothea von Benckendorf, married Prince Lieven, Russian Ambassador; died 1857.

Lawrence alludes to the Princess in a letter of January 19, 1828. In Lawrence Sale, June 8, 1831 (75), bt. Peacock; Richard Winstanley Sale, March 16, 1850 (14), bt. Sir Robert Peel. Peel Collection, 1871.

922 Lady Georgiana Fane

A child, full length, stands on a bank, her right arm resting on a tub beside her; right foreground, a kid. Hilly landscape, with stream. Inscribed: *Lady Georgiana Fane.* 1800. *æt.* 5.

Canvas, 56 in. *h.* by 37½ in. *w.* (1·42 × 0·95).

Exhib. B.I., 1830 (38), lent by Earl of Westmorland. Bequeathed by Lady Georgiana Fane, 1875.

1238 Sir Samuel Romilly (lent Nat. Portrait Gall., 1898)

1307 Miss Caroline Fry

Dressed in white muslin, the bodice bordered with gold braid; blue sash round her waist; her right arm, partly concealed by a mantle of brown silk lined with crimson, on a pedestal, left. Background, a cloudy sky. Half-length, seated, three-quarters right.

Canvas, 28½ in. *h.* by 24¼ in. *w.* (0·72 × 0·61).

Exhibited R.A., 1830 (114); National Portrait Exhibition, 1868 (279). Bequeathed by William Wilson, 1890.

1413 Philip Sansom

Seated, in an armchair, his right hand on a table; a black coat buttoned across the chest, cream-coloured kerseymere breeches. A red curtain and open window in background.

Canvas, 53¾ in. *h.* by 39½ in. *w.* (1·36 × 1·00).

Bequeathed by Miss Ellen Sansom, 1894.

4257 Queen Charlotte

Full length, turned slightly left, seated upon a chair on a dais covered with a chestnut-red carpet patterned grey-green. Her left hand rests on her lap, her right loosely holds a fold of her dress. Wears a pale blue silk dress with panniers, trimmed with white lace and silver galoon; a black lace fichu; a white kerchief round her neck. Her white hair is dressed high; round her neck is a string of pearls; bracelets on her wrist, one of them set with a miniature; rings on the fingers of her left hand. Behind her, right, blue-grey pannelling and a looped-up blue-green curtain with tassels. Through an opening on the left a view of Eton and the College chapel, with autumn tints on the trees and yellow sunset gleams in the blue sky.

Oil on canvas, re-lined, 94 in. *h.* by 59¼ in. *w.* (2·39 × 1·48).

Charlotte Sophia of Mecklenburg-Strelitz (1744–1818), Queen of George III.

Colls. Lawrence (Sale, Christie's, 1831, No. 133, bt. Ridley); Viscount Ridley (Sale, Christie's, July 8, 1927, No. 59, bt. in). Exhib. R.A., 1790 (No. 100); B.I., 1833 (No. 40, lent Ridley); Grosvenor Gallery, 1913 (No. 119, lent Ridley). Purchased, Temple-West, Florence and Lewis Funds, from Lady Ridley, 1927.

LAZZARINI (Gregorio) 1655—1735–40

Venetian School. Pupil of Francesco Rosa, of Genoa. Worked at Venice. Master of G. B. Tiepolo.

3933 Antonio Correr

Three-quarter length, body slightly left, head slightly right. Wears a black robe lined and trimmed with white fur, fastened by a girdle with silver bosses, a full-bottomed grey wig, lace ruffles. Left hand extended, right holding a letter with red seal addressed, *A. Sua Eccellenza il N.* (*nobile*) *H.* (*onorato*) *Sò* (*Signore*) *Antonio Corer Venezia.* Background, left, dark grey wall; right, a red curtain and glimpse of a piazza or courtyard. On pilaster to left: ANTONIO CORARIVS *figlio di* VETOR PROCURATOR DI S. MARCO 1685, coat of arms of the Correr family, and Go. LAZARINI fece.

Oil on canvas, 49 in. *h.* by 45 in. *w.* (1·24 × 1·14).

Colls. Tanara (Verona): Mond, 1888. Mond Bequest, 1924.

LE BRUN (Elizabeth-Louise Vigée) 1755—1842

French School. Born Paris; pupil of Briard, and influenced by Doyen, Greuze and Vernet. At an early age married the picture dealer Le Brun; 1783, member of the Academy; patronized by Marie Antoinette. During the Revolution travelled throughout Europe, and visited England. Died Paris.

1653 Self Portrait

Standing, front, three-quarter length. In her left hand a brush and a laid palette. Her face is shadowed by a broad-brimmed straw hat trimmed with red and white flowers and an ostrich feather. Wears a brownish-mauve silk dress, with white fichu and cuffs; black lace-trimmed wrap. Background, blue sky with light warm grey clouds.

Oil on canvas, 37¼ in. *h.* by 27½ in. *w.* (0·95 × 0·70).

Engraved T. G. Müller. Purchased from S. T. Smith out of the Grant-in-Aid, 1897.

LELY (Sir Peter) 1618—1680

Anglo-Dutch School. PETER VAN DER FAES, called LELY or LILLY; probably born at Soest, Utrecht; studied at Haarlem under de Grebber; came to England, May, 1641; influenced by Van Dyck; painted Cromwell, and became Charles II's Court Painter; painted the Greenwich Admirals and Court Beauties, 1662–66. Knighted 1680; died in London.

3583 Frans van Helmont

Seated, three-quarter length, half left, eyes front, in a brown gown, long grey-brown hair and small moustache and chin tuft, in his left hand a scroll; across left top corner a dull yellow-brown curtain. Almost a brown monochrome.

Canvas, 48¾ in. *h.* by 39¾ in. *w.* (1·24 × 1·01).

Frans M. van Helmont (1618?—1699), son of J. B. van Helmont, a Flemish alchemist, metaphysician and teacher of deaf mutes; edited "De revolutione animarum humanarum" for Anne Countess of Conway, who died 1678. He embalmed her body for her absent husband to see on his return; this is recorded on our portrait.

Presumably painted for Anne, Lady Conway, of Ragley, between October, 1670, when van Helmont arrived in England, and May, 1671 (when the portrait is alluded to by Henry More); discovered at Ragley by Horace Walpole; passed with Ragley to the Seymour family on the death of her husband, Edward, Earl of Conway, *c.* 1683. Exhibited Worcester, 1882 (364); sold with other Ragley pictures, July 1, 1921 (135). Purchased, Lewis Fund, 1921.

LENT. Simon Patrick, D.D. (1626—1707) Bishop of Chichester and Ely.

Bust, three-quarters left, within a painted sculptured oval. Wears a black gown and white bands.

Canvas, 30 in. *h.* by 24¾ in. *w.* (0·76 × 0·62).

Painted *c.* 1668. Lent by the National Portrait Gallery, 1912.

LE NAIN (Antoine) 1588—1648

French School. The three brothers Le Nain were Antoine, Louis, called Le Romain (1593—1648), and Mathieu (1607—1677), all born at Laon; taught painting by a foreign travelling artist whose name has been lost. In 1629 Antoine was a master painter at S. Germain des Prés. In 1630 the three brothers were settled in Paris, and in 1648 they were all members of the Academy. The identification of their separate work is conjectural.

1425 Portrait Group

Centre, a peasant woman sits, three children on her right, two on her left. A boy in a red coat, drab-coloured breeches, and blue stockings, sits, right, a glass in his left hand and a stone jug in the right. Four little girls. Dark grey background. Signed : *Lenain.*

Wood, 10 in. *h.* by 12¼ in. *w.* (0·24 × 0·31).

Assigned to Antoine Le Nain. Bohn Sale, March 19, 1885 (34), bt. by Lesser. Presented by L. Lesser, 1894.

LE NAIN (Louis) 1593—1648

3879 Saying Grace

At a table covered with a crumpled white cloth sit, right, an old peasant woman in a blue-grey dress and white kerchief ; left, a girl in blue-grey blouse, warm grey skirt and white kerchief, her right hand holding a jug on the table. Behind, stand, centre, a little boy in yellow brown, cutting bread, and a little girl saying grace. Background, cool, dark grey.

Canvas, 18½ in. *h.* by 22 in. *w.* (0·47 × 0·56).

A copy or replica of inferior quality is in the Cook Collection. Exhib. Paris, Galerie Sambon, 1923, lent F. Hindley Smith. Presented by F. Hindley Smith, 1924.

LEONARDO DA VINCI 1452—1519

Florentine School. Born at Vinci, in the Val d'Arno ; apprenticed to Verrocchio *c.* 1467 ; in Guild of Painters, Florence, 1472, there till 1481. In Milan 1481—1499 ; Venice via Mantua 1500 ; Florence, 1501 ; Engineer to Cesare Borgia ; Milan, 1507 ; Rome, 1513–15 ; then settled in France, at the invitation of Francois I, and died at Cloux near Amboise. He was a very great man of science and a famous engineer.

1093 The Virgin of the Rocks

The Virgin kneels centre, her head slightly left looking down. Her right hand is on the right shoulder of the child S. John, who, almost profile right, kneels with upraised clasped hands, on extreme left. Her left hand with spread fingers is poised above her Son, Who sits at her feet, profile left, blessing S. John. On the right an angel sits supporting the Child, nearly profile left. In the background, cliffs and waters, rocks with foliage above. Brown smoky tone ; flesh cool grey.

Wood, arched, 72½ in. *h.* by 45½ in. *w.* (1·84 × 1·15).

An earlier version in the Louvre is more Florentine in style. Our picture was commissioned for the Confraternity of the Conception, Milan, in 1483, was placed in 1506 in their chapel, and remained there until 1781. (*See* Raccolta Vinciana, Vol. ix, pp. 17–19 and 107.) In 1785 Gavin Hamilton brought it from Italy and sold it to Lord Lansdowne, who exchanged it with the Earl of Suffolk. Purchased from him, 1880.

After LEONARDO DA VINCI

1861 LENT. **Virgin and Child with S. John and an Angel**

A repetition of the group of figures in No. **1093**, against a background of trees, precipitous hills with a town and castle at their foot, and sky.

Oil on canvas, 18 in. *h.* by 14¼ in. *w.* (0·46 × 0·36).

Parsons Bequest, South Kensington Museum. Lent by South Kensington Museum, 1895.

LE SUEUR (Eustache) 1616—1655

French School. Born in Paris; studied under Simon Vouet; worked chiefly in Paris; one of the original members of the Academy, 1648; died in Paris.

1422 The Holy Family

An interior with round columns; the Virgin stands left, her foot on a stool; in her arms the Child. His back turned; S. Elizabeth and the child S. John kneel, profile, left, right centre; behind them S. Joseph leaning on a staff.

Canvas, 25¼ in. *h.* by 19½ in. *w.* (0·64 × 0·49).

Apparently a copy of the picture ascribed to N. Poussin at Chantilly. Presented by F. T. Palgrave, 1894.

LEWIS (John Frederick) 1805—1876

British School. Born in London; 1820 assistant to Lawrence; 1824 employed by George IV at Windsor; visited Venice and the Tyrol before 1828; 1832 Spain for two years; 1841 Rome and Greece; 1843, Cairo. Returned to England in 1851; died at Walton-on-Thames. Member and President (1855) Society of Painters in Water Colour; A.R.A., 1859, R.A., 1865.

3594 The Siesta

On a cushioned divan in a latticed balcony, hung with an emerald green curtain, a woman in crimson and green lies asleep. Red poppies and lilies in vases on a table; pink tiled floor. Signed: *J. F. Lewis, R.A.*, 1876.

Canvas, 35 in. *h.* by 43½ in. *w.* (0·89 × 1·11).

Purchased out of the Lewis and Florence Funds from Brown and Phillips, 1921.

LEYDEN (Lucas van) 1494—1533

Dutch School; Lucas Huygensz., born at Leyden, pupil of Engelbrechtsz. and P. Cornelisz. Antwerp, 1521. Visited Middelburg, Ghent, Malines and Antwerp, 1527, with Mabuse.

3604 Portrait of a Man

Head and shoulders, half-left, a clean-shaven brown-eyed man in a black cap, black coat and dark green gown. Background, brown-green.

Canvas, 19 in. *h.* by 16 in. *w.* (0·48 × 0·40).

Presented in memory of the Rt. Hon. Lewis Fry, by his children, through the National Art-Collections Fund, 1921.

See also DUTCH SCHOOL XVI CENTURY, 3459

LIBERALE DA VERONA 1451—1535

School of Verona. Born at Verona; pupil of Vicenzo di Stefano; he began as a miniaturist, working at Monte Oliveto, near Siena. After 1469, at Siena, working for the Duomo; later in Verona.

1134 Madonna and Child with Angels

The Virgin, half length, three-quarters right, in a crimson robe and dark blue mantle, bears the Child in her lap. Behind, left, two youthful angels, one of whom holds a field flower; an open window, right.

Wood, 23½ in. *h.* by 17½ in. *w.* (0·59 × 0·44).

Purchased from Signor Fabris, Venice, 1883.

1336 Death of Dido

In the centre, Dido, on the summit of the pyre; an arcade left and right. A suit of armour and two urn-shaped jugs stand on a ledge below her. In the foreground courtiers. Under the arcades on either side a crowd; a negro prominent in right foreground, and, left, a young man in a green cloak and red hose, his hands clasped. Extreme left, the sea; on the right a woodland scene with horsemen tilting. Tone, clear grey-rose.

Wood, 16½ in. *h.* by 48 in. *w.* (0·41 × 1·21).

Northwick Sale, Aug. 3, 1859 (538), as by Ippolito Scarsella, bt. Rhodes; Dunn-Gardner Sale, June 27, 1881 (78), as by ditto, bt. Colnaghi. Exhib. R.A., 1892 (159), lent by Nat. Gall. Purchased from Edward Habich, Cassel, 1891.

LIBRI (Girolamo dai) *See* GIROLAMO DAI LIBRI

LICINIO (Bernardino) Working 1511—1549

Venetian School. Born at Pordenone in Friuli, and pupil of Pordenone. Later influenced by Giorgione, Palma and Bonifazio.

1309 Stefano Nani dal Oro

Half-length, the head three-quarters left, the right arm on a parapet the hand holds a pair of tan gloves, the left arm is akimbo. Beardless face, dark blue eyes; a black full-sleeved gown lined with grey squirrel fur over a black doublet. Round the neck is a fine gold chain supporting a curved gold ornament. Warm grey background. Inscribed: STEPHANUS NANI ABAVRO XVII. MDXXVIII. LYCINIVS. P.

Canvas, 35 in. *h.* by 29½ in. *w.* (0·89 × 0·74).

Stefano Nani dal Oro; clerk in the Rason Vecchie (Ragioni Vecchie), Venice.

Exhib. Manchester, 1857 (171), lent Perkins. Purchased Perkins Sale as by Pordenone (43), June 14, 1890.

LIESBORN *See* MASTER OF LIESBORN

LIEVENS (Jan) 1607—1674

School of Amsterdam. Born at Leiden; 1615–17 under Joris van Schoten, afterwards fellow-pupil with Rembrandt under Pieter Lastman; 1631 perhaps came to London; 1632 in Leiden; Antwerp, 1634; Leiden, 1640; Amsterdam, 1643; The Hague, 1661; Amsterdam, 1670–74.

1095 Anna Maria Schurmann

Half-length, three-quarters left, figure in a black velvet dress, trimmed with brown fur; throat bare. Seated at a table holding an open book.

Canvas, 33 in. *h.* by 26 in. *w.* (0·83 × 0·66).

Anna Maria Schurmann, scholar; born at Cologne, 1607.

Presented by the Trustees of the British Museum, 1880.

2864 Portrait of a Man

Seated, three-quarter-length, half right, looking towards the spectator. His right elbow over the arm of his chair. His left arm akimbo, draped in a golden wine-coloured gown. Through a window in the background a clearing in a wood; trees against stormy sky. Above the head a pale yellow light. Signed: I.L.

Canvas, 38 in. *h.* by 30½ in. *w.* (0·96 × 0·77).

Presented by C. Fairfax Murray, 1912.

See also School of REMBRANDT, 72

LINGELBACH (Johann or Jan) 1623—1674

School of Haarlem. Born at Frankfort; went to Amsterdam; studied under Wouwerman; also in Paris, and in Italy, which he visited in 1644, returning to Germany, 1650; settled at Amsterdam *c.* 1653, where he died.

837 The Hay Harvest

In the centre, men and a woman loading a cart with hay, before which are standing the two unyoked horses, and a third horse on which is a rider with a woman on a pillion behind him. Right, haymakers resting near a tree; left, a man angling in a small stream, on the other side of which is a hawking party.

Canvas, 27 in. *h.* by 34 in. *w.* (0·68 × 0·86).

Purchased, Peel Collection, 1871.

LINNELL (John) 1792—1882

British School. Born in Bloomsbury; entered Academy Schools 1805; although a frequent exhibitor at the R.A., he was never a member; lived at Hampstead and Bayswater; died at Redhill.

438 Wood Cutters

In an open space on the outskirts of Windsor Forest men engaged in felling timber; others resting in the shade on the right. Signed: *J. Linnell.*

Wood, 9½ in. *h.* by 15 in. *w.* (0·24 × 0·38).

Vernon Collection, 1847.

4142 Samuel Rogers

Half-length, slightly left, eyes front, leaning against a shelf or mantelpiece. Right hand on hip, the left holding a book (?). Wears black tail coat, buttoned, white neck cloth, dark grey trousers. Background, umber brown.

Oil on panel, 17½ in. *h.* by 14½ in. *w.* (0·44 × 0·37).

Samuel Rogers, 1763–1855; banker and poet; trustee of National Gallery, 1834–55. A sketch for the finished portrait in the F. Hindley Smith Coll. Purchased, Mackerell Fund, from J. Leger, 1926.

LIPPI (Filippino) 1457—1504

Florentine School. Born at Prato. Son of Filippo Lippi, pupil of Fra Diamante; 1472 entered the studio of Botticelli; worked principally in Florence and occasionally at Rome, Prato and Pavia. Died in Florence.

293 Virgin and Child with SS. Jerome and Dominic

The Virgin, seated, centre, full length, three-quarters left, in deep blue mantle and deep crimson dress, giving the Child the breast. S. Jerome kneels left, S. Dominic, right, a lily in his left hand, reading. In the background rocks and trees left, a distant landscape centre, and rocky hills with trees, right. Below, in predella, the dead Christ, supported by S. Joseph of Arimathaea; left and right, S. Francis and the Magdalen; at each end the Rucellai arms. A scheme of black and gold.

Wood, in tempera, 81 in. *h.* by 73 in. *w.* (2·05 × 1·85). The predella, 8 in. *h.* by 93 in. *w.* (0·20 × 2·36).

Painted for the Rucellai Chapel in San Pancrazio, Florence; removed to the Palazzo Rucellai; purchased from Cav. Giuseppe Rucellai, 1857.

598 S. Francis in Glory

The Saint stands on a red marble slab, centre, full-length, three-quarters right, his head bent over, right. In his arms, a crucifix. Five angels playing on instruments each side of him, their feet on clouds; the background in stamped gold. Inscribed: HVNC SEQVANTVR. HVIC. IVNGANTVR. QVI EX EGYPTO EXEVNT. IN QVO NOBIS CLARA. LVCE. VEXILLA. REGIS. PRODEVNT . . . AD MCCCCXCII.

Wood, in tempera, 19½ in. *h.* by 12 in. *w.* (0·49 × 0·31).

Purchased from Costabili Coll., Ferrara, 1858.

927 An Angel Adoring

Fragment, probably from an Adoration of the Child or a Nativity. Left, an Angel, in blue-grey with a red and gold collar and cuffs, stands half-length profile right; his head is bent, his hands joined. At the bottom of the panel, centre, the top of a head, perhaps that of the Child. On the grey background traces of wings and a spotted aureole. On the left, two perpendicular red stripes.

Wood, in tempera, 21 in. *h.* by 9½ in. *w.* (0·53 × 0·24).

From Augustus Callcott Coll. Exhibited R.A., 1871 (281), as by Fra Lippo Lippi. Wynn Ellis Bequest, 1875.

LIPPI (Fra Filippo) 1406?—1469

Florentine School. Born at Florence; pupil of Lorenzo Monaco; mentioned as a painter, 1432; in Padua, 1434; Florence, 1437; painting the altar of the Barbadori Chapel; *c.* 1441–47 he was engaged upon the altar-piece of S. Ambrogio; at Prato *c.* 1452–67; in 1452 Chaplain of S. Niccolò de' Fieri, Florence; 1456 of Sta. Margherita, Prato; went to Spoleto, 1467, where he died.

248 The Vision of S. Bernard

The Saint, in a white cowl, seated, left, profile right, writing his homilies; a desk before him. The Virgin, supported by three angels, faces him, three-quarters left.

Wood, in tempera, the upper corners of the panel being cut away; 38 in. *h.* by 41½ in. *w.* (0·96 × 1·05).

Painted for the Palazzo Vecchio, Florence; paid for 1447; purchased from Bammeville Sale, as by Masaccio (53), June 12, 1854.

666 The Annunciation

The Virgin seated full-length right, profile left; pale rose dress and pale blue mantle, hemmed with gold. Behind her a drapery, of gold leaf, incised with lines and red bordered. Above her, a hand emitting rays, in which a dove flies to her; centre, a stone vase with a lily, on a parapet showing the device of Cosimo de' Medici, three feathers in a diamond ring; left, kneeling profile right, on a bed of flowers, the angel Gabriel, in white and pale rose pink. His wings are of gold, painted a deep red, with peacock's feathers incised; a lily in his left hand. The floor of the Virgin's chamber is paved in red. Clear golden tone.

Wood, in tempera, lunette, 26 in. *h.* by 59½ in. *w.* (0·66 × 1·51).

Painted with **667** for Cosimo de' Medici. Both acquired from the Riccardi Palace, Florence, by the Brothers Metzger, *c.* 1846. Presented by Sir Charles Eastlake, P.R.A., 1861.

667 S. John the Baptist with six other Saints

S. John, centre, facing right, wearing a lavender-grey dress. Left: S. Francis, profile right, S. Lawrence, in grey, with rose orange collar and cuffs, and hands joined, S. Cosmas, leaning forward, in mulberry head-dress and gown, and blue under-sleeves. Right: S. Damian in mulberry head-dress, blue sleeves and a pale rose mantle, with hands joined, S. Anthony in greyish purple dress and grey cloak, S. Peter Martyr, profile left, in Dominican habit and brown buskins. Golden nimbi. All seated full length on a marble seat with rectangular ends. Along the bottom of the picture a little hedge of herbs; behind, trees against the sky. Grey golden tone.

Wood, in tempera, lunette, 26 in. *h.* by 59¼ in. *w.* (0·66 × 1·51).

Companion to **666**. Purchased from A. Barker, 1861.

3424 The Virgin and Child

Three-quarter length of the Virgin, who wears a rose robe, a blue cloak and a white head-cloth, and stands in front of a window, holding in her arms the Infant Christ, Who is dressed in white and rose, and kisses a bird which He holds in His left hand. Gold-tooled nimbi.

Wood, in tempera, 28¾ in. *h.* by 22½ in. *w.* (0·73 × 0·57).

Bought in Florence, 1874.

Presented by the Earl Brownlow, 1919.

School of LIPPI (Fra Filippo)

589 The Virgin and Child with an Angel

The Virgin, in pale greenish blue, is seated right, three-quarters length, three-quarters left. She is taking the Child from an angel, who stands, left, in dull lavender-grey, profile right. Behind, an arch, and landscape distance.

Wood, in tempera, 28 in. *h.* by 19½ in. *w.* (0·71 × 0·49).

Apparently derived from a picture by or ascribed to Botticelli (Naples, 10).

Replica in Davenport-Bromley Sale, 1863. From Zambrini Coll., Imola. Purchased at Florence, Lombardi Baldi Collection, 1857.

LIPPO DI DALMASIO Working 1376—1410

School of Bologna. Filippo Scannabecchi called also Lippo dalle Madonne; influenced by Andrea da Bologna, the pupil of Vitale da Bologna.

752 Madonna and Child

The Madonna, in deep rose-pink and black, half-length, three-quarters right, in a circular glory. She holds the Child, Who stands looking up, nearly touching her chin with His left hand. A flowery meadow below, shut off by a scroll. In the right bottom corner the crescent moon. In the corners above, in the starry sky three angels each side, turned towards the Mother. Signed: *Lippus Dalmasii pinxit.*

Canvas, in tempera, 43 in. *h.* by 34 in. *w.* (1·09 × 0·86).

Formerly in the Ercolani Palace, Bologna; purchased from Michelangelo Gualandi, Bologna, 1866.

LOCHNER (Stefan) *c.* 1400—1451

Cologne School. Born at Meersburg am Bodensee; came to Cologne about 1430. His first known work is the "Madonna and Child with the Violet" (*c.* 1430), in the Archbishop's Museum, Cologne.

705 Three Saints

Centre, S. Catherine of Alexandria, in clear ultramarine, deep rose purple, and pale blue-green, her sword in her right hand, her wheel broken at her feet; left, three-quarters right, S. Matthew, in dull-grey blue and apple-green, writing in a book, followed by a tiny angel; right, full face, S. John the Evangelist in white robe, lined with plum-purple, the chalice in his left hand, at his feet his eagle. The five nimbi are gold. Clear blond tone. On the back, S. Catherine (?) full length, full face, in green and red in the centre; S. Gregory the Great, his dove on his left shoulder, full face, right; S. Jerome in Cardinal's hat, left. A donor kneels, right.

Linen, on oak, in tempera, 26¼ in. *h.* by 23¾ in. *w.* (0·67 × 0·57).

From Öttingen-Wallerstein Collection; exhib. Kensington Palace, 1848 (52), attrib. to Wilhelm of Cologne. Presented by Queen Victoria, at the Prince Consort's wish, 1863.

Ascribed to LODOVICO DA PARMA

School of Parma. Sixteenth century. Perhaps scholar of Francia and of A. Araldi; worked at Parma.

692 Head of a Carthusian Bishop

Bust, three-quarters right; a crozier on his right shoulder. Inscribed: S. Vgo. One S. Hugh was Bishop of Grenoble, another of Lincoln, both in the twelfth century.

Wood, 16 in. *h.* by 12½ in. *w.* (0·40 × 0·31).

Bequeathed by Lieut.-General Sir W. Moore, 1862.

LOMBARD (Lambert) 1505—1566

Flemish School. Born at Liége ; scholar of Jean Demeuse about 1520—25, and then went to Antwerp to Arnold Beer, becoming a Master in the Guild in 1529. In 1533 perhaps in Germany, and under Mabuse at Middelburg. In 1535 at Liége ; in 1537 went to Rome with Cardinal Pole. In 1538 he returned to Liége, where he died.

266 The Deposition

S. John, standing full face, right, in red, and the Virgin, left, three-quarters right, support the body of Christ ; above, the Dove against a background gradating from lilac purple upwards to pale yellow. Flesh tone grey-brown.

Wood, arched top, 42 in. *h.* by 27 in. *w.* (1·06 × 0·68).

Purchased from Krüger Coll. (Part II, 12), Minden, 1854.

LOMBARD SCHOOL XVI CENTURY

219 Dead Christ, supported by Angels

Christ, seated, three-quarter length, centre. His head three-quarters left ; the eyes closed, the mouth open ; round His loins a white cloth. Left, standing full face, an angel in pale saffron and olive green supports His right arm ; right, in similar colours, almost profile left, another holds His left arm. Smoky grey tone.

Wood, 23¼ in. *h.* by 18¼ in. *w.* (0·59 × 0·46).

Ascribed to Bernardino Campi. Bought by Sir W. Trevelyan from Città di Castello, as by " Razzi " [*i.e.*, Sodoma], 1837 ; presented as by " Razzi," by Sir W. Trevelyan, 1849.

LONGHI (Pietro) 1702—1785

Venetian School. Born at Venice, studied under Balestra in Venice and Giuseppe Crespi (Lo Spagnuolo) at Bologna ; settled in Venice. President of Academy, 1763 ; died in Venice.

1100 A Domestic Group

Left, two ladies stand with joined hands ; one in silver silk, the other in old rose with a black apron. Right, a maid offers a spoon and plate to an elderly man, seated towards the centre ; greenish background.

Canvas, 24 in. *h.* by 19½ in. *w.* (0·61 × 0·49).

From Oldofredi Coll., Milan. Purchased from G. Baslini, 1881.

1101 Rhinoceros in an Arena

Centre, foreground, a rhinoceros facing right ; beyond, behind a barrier, three white-masked cavaliers, a lady holding a fan, and the showman, left, a whip in his right hand. Behind, on a higher level, two women, and a little girl, left. Pale brown background ; pale grey-brown tone.

Canvas, 23 in. *h.* by 18 in. *w.* (0·58 × 0·45).

From Oldofredi Coll., Milan. A version in the Correr Museum. Purchased from G. Baslini, 1881.

1334 The Fortune-Teller

Centre, a young lady, in a hooped white dress, black silk mantle, and three-cornered hat ; a fortune-teller on her right, in a dark orange-yellow coat, and a cloaked cavalier in a white domino. Behind, two other ladies, one shawled in pale rose, the other in green. Left, a market girl, profile right ; in the right background, an advocate and a masked lady ; a platform, left. Signed : *Petrus Longhi.*

Canvas, 23¾ in. *h.* by 19 in. *w.* (0·60 × 0·48).

Purchased, Clarke Fund, from Cavendish-Bentinck Sale (572), July 11, 1891.

3934 A Venetian Lady

Half-length, slightly left, eyes front. Wears a low cut, green-grey, lace-trimmed dress, and a blue mantle falling over her right shoulder and arm. Pearls with red and white flowers at her breast, and in her white hair. Background, green-grey.

Oil on canvas, 28 in. *h.* by 21½ in. *w.* (0·71 × 0·55).

On the stretcher in an 18th cent. hand : Temanza moglie del : depinta dal Longhi. May be the wife of Tommaso Temanza, architect and engineer (1705–89), of whom a portrait of similar size and technique is at Venice, also ascribed to Pietro Longhi. Colls. Rawdon Brown (Venice) : Richter, 1884 : Mond 1886. Exhib. New Gallery (Venetian Art), 1894–95. Mond Bequest, 1924.

See also VENETIAN SCHOOL XVIII CENTURY, **1102**

LOOTEN (Jan) *c.* 1618—*c.* 1681

Dutch School. Born Amsterdam. Worked in England, where he perhaps died.

901 River Landscape

Left, the bend of a river with trees ; beyond, left centre, a hill, and right, green woodland. Figures in the foreground.

Oil on canvas, 43¾ n. *h.* by 51¼ in. *w.* (1·11 × 1·30).

Bequeathed by the widow of J. H. Jewer, 1873.

LORENZETTI (Ambrogio) Working 1323—1348

Sienese School. The younger brother and pupil of Pietro Lorenzetti ; working in S. Francesco, Siena, 1324 ; Florence, 1332–34 ; Siena, 1335 ; Cortona, Siena and Castelvecchio, 1336–44. Died in Siena.

1147 Heads of four Nuns

A fragment. Two heads fully seen ; the third cut off by the black hood of the central head, the fourth, left, by the broken edge of the fresco.

Fresco, 22 in. square (0·55).

c. 1331. Formerly in the Capitolo of S. Francesco, Siena, found about 1853 ; saved by the priest of the Seminario and placed in his room ; purchased from him, Lewis Fund, 1878 ; placed in Gallery, 1883.

3071 Head of a Saint

A fragment. Three-quarters left ; crowned and wearing a white hood.

Fresco on plaster, 13 in. *h.* by 10¾ in. *w.* (0·34 × 0·27). Corners cut.

3072 Head of a Saint

A fragment. Three-quarters left; nimbus and yellow hood; her right hand at her throat.

Fresco on plaster, $13\frac{7}{8}$ in. *h.* by $10\frac{3}{4}$ in. *w.* (0·34 × 0·27). Corners cut.

With No. **3071** said to have been removed from the walls of S. Agostino, Siena. Layard Bequest, 1916.

3895 Virgin and the Dead Christ

Right, Christ, half-length, naked save for white loin cloth, body front, head inclined left, red-brown hair, blood flowing from the wounds. Left, the Virgin, half-length, half-right, in blue gold-trimmed mantle over crimson robe, touching with her right hand the wound in Christ's side. Above, two angels in grey and blue robes, respectively, with red brown hair, lamenting. Gold background, edged right and left, with imitation Cufic lettering. On the back, a cross with other instruments of the Passion, in grisaille on a chocolate ground.

Tempera on wood, $23\frac{1}{2}$ in. *h.* by $16\frac{5}{8}$ in. *w.* (0·60 × 0·42).

Left wing of a diptych, of which the other wing, representing S. John and S. Mary Magdalene, is in the Philip Lehman Coll., New York.

Colls. T. W. Jackson (Christie's, 1915, No. 49 as Sienese School): Wagner, 1915. Presented by Henry Wagner, 1924.

LORENZETTI (Pietro) Active 1306—1348

School of Siena. Elder brother of Ambrogio; first heard of in 1305–6 when he was paid for work done for the Sala dei Nove, in Siena; probably pupil of Duccio, and influenced by Simone Martini and Giovanni Pisano; worked in Siena, Pistoia and Assisi.

1113 An unknown Subject

A vaulted interior; a bishop in orange vermilion, in the centre, three-quarters right, with two ecclesiastics, before a dais; on this a figure in a red mantle seated, his back to the spectator, facing the bishop. On the right an officer bearing a mace, in green and brick red. On the left three other figures, one bearing a draped statuette in his arms, another, in dull gold, an altar candle.

Wood, 12 in. *h.* by $10\frac{3}{4}$ in. *w.* (0·30 × 0·27).

Presented by C. Fairfax Murray, 1882.

LORENZO MONACO 1370 ?—1425 ?

School of Florence. Probably a pupil of Agnolo Gaddi; greatly influenced by the Sienese. Took the vow in the monastery of Sta. Maria degli Angeli, Florence, 1391. In 1399 he executed an altar-piece, now lost, in Sta. Maria del Carmine. Dated works, 1404–13.

215 Various Saints

Eight full-length figures, turned half-right, in three rows, the front row seated, the others standing. The draperies are orange-scarlet, faded rose, pale blue, dandelion, and apple-green. The saints are SS. Ambrose, Stephen, Francis, Paul, Catherine (?), the Baptist, Matthew, and Benedict (?). Gold background; red floor. Grey-brown tone.

Wood, 71 in. *h.* by $40\frac{1}{2}$ in. *w.* (1·80 × 1·02).

See note under **216**.

216 Various Saints

Eight full-length figures, turned half left, in three rows, the front row seated, the others standing. The chief colours are dandelion, orange-scarlet, and rose-pink. SS. Gregory, Philip (?), Lawrence, Thomas (?) Dominic (?), John, Peter, and Romuald. Tone grey-brown.

Wood, 70 in. *h.* by 40½ in. *w.* (1·77 × 1·02).

215 and **216** probably the left and right wings of an altar-piece. It has been suggested that No. **1897** was the centre-piece. A more plausible suggestion is based upon a drawing in the Uffizi attributed to Lorenzo Monaco, which resembles No. **215** and is apparently a sketch for it. On the back of this drawing is a drawing of a monk, perhaps S. Benedict, which may have been for the central panel. In this case, the panels Nos. **2862**, **4062**, and the one lent, may have formed part of the predella to this altar-piece. **215** and **216**, presented by W. Coningham, 1848.

1897 Coronation of the Virgin

Christ seated right, the Virgin left; she inclines her head to receive the crown. Below are three kneeling angels. The floor at the foot of the throne is inlaid with a geometrical Romanesque design.

Wood, in tempera, 85 in. *h.* by 40½ in. *w.* (2·15 × 1·02).

Purchased from Galli-Dunn, Florence, Clarke Fund, 1902.

2862 S. Benedict clothing SS. Maurus and Placidus

The Saint stands to left with bent head, profile right; behind him two monks, facing right. He is about to invest S. Maurus, who kneels on the red tiled floor, profile left. S. Placidus kneels full face. Thirteen figures all in white habits. A low roof over them. Panelled background. A rocky bridge right. Golden tone.

Wood, 12 in. *h.* by 15½ in. *w.* (0·30 × 0·39).

Part of the same predella as **4062**. Perhaps G. C. Somervell Sale, 1887, No. 153, as Masaccio. Exhib. Old Masters and Scottish Portraits, 1883; New Gallery, 1893–94 (67), as "S. Giovanni Gualberto," by Masaccio; Grafton Gallery, 1911, N.A.C.F. (17). Presented by H. Wagner, 1912.

3089 Illuminated Letter B

The initial, vermilion and white, on a gold ground, decorated with broad foliations of blue, green and other colours. In the upper lobe three angels stand on a rock; below kneels an aged saint. Right, at the foot of the leaf, staves of music.

Vellum, 14½ in. *h.* by 13⅛ in. *w.* (0·37 × 0·33).

Bought by Sir A. Layard, at the Quandt Sale, Dresden, and doubtfully attributed to "Memmi." Layard Bequest, 1916.

4062 Legends of S. Benedict

Above, left, S. Benedict, seated before a pale brick-red building, receives S. Maurus, kneeling. Centre, this side of a rocky ridge, S. Maurus walking on the water, saves S. Placidus from drowning. Right, within a pale green building, with rose roof on which rain and hail descend, S. Benedict receives S. Scholastica and a companion. The figures all wear the white habit and have gold haloes.

Tempera on wood, 11¾ in. *h.* by 20¼ in. *w.* (0·30 × 0·51).

Part of the same predella as **2862**. A similar composition, representing the same incidents, but including five figures in the building on the right, forms part of the predella of the Coronation of the Virgin by Lorenzo Monaco in the Uffizi. Our picture in the F. H. Sutton Coll. and purchased from Rev. Canon Sutton out of the Florence Fund, 1925.

LENT **Death of S. Benedict**

The Saint's body lies on a red bier surrounded by monks. His soul ascends on a scarlet bier surrounded by lamps. An angel in blue announces the miracle to a kneeling monk.

Wood, 11 in. *h.* by 19¾ in. *w.* (0·27 × 0·50).

Part of the same predella as **2862**. Lent by Sir T. Barrett Lennard, 1912.

LORENZO (Fiorenzo di) *See* FIORENZO

LORENZO DA SAN SEVERINO II *d.* 1503

Umbrian School. Also called LORENZO DI M. ALESSANDRO; influenced by Crivelli and Niccolò da Foligno; said to have studied under Girolamo di Giovanni da Camerino or Matteo da Gualdo. Works by him are in SS. Pietro e Paolo, at Pausola; in S. Francesco, at Matelica, in the Museo Piersanti, and in S. Angelo, at Sanseverino.

249 Marriage of S. Catherine of Siena

The Virgin in black and pale apricot enthroned with the Child, a choir of angels above. On the right stands S. Augustine, his hand on the shoulder of the kneeling S. Demetrius of Spoleto; on the left stands S. Dominic, behind the kneeling S. Catherine of Siena, in her tertiary habit, on whose finger the Child places a ring. Prevailing colours, black, white and red. Gold ground. Signed: LAURENTIVS II SEVERINAS PISIT.

Wood, 57 in. square (1·44).

Formerly in Sta. Lucia, Fabriano. Purchased, Bammeville Sale (55), June 12, 1854.

LORRAIN *See* CLAUDE

L'ORTOLANO *See* ORTOLANO

LOTTO (Lorenzo) 1480—1556

Venetian School. Born at Venice; studied under Alvise Vivarini. In Treviso, 1503; Recanati, 1506–8; Rome, 1508–12, working in the Vatican; Bergamo, 1513–28, with short absences in Venetian territory, *c.* 1529–42; Treviso, 1542–45; Loreto, 1554–56, where he died.

699 Agostino and Niccolò della Torre

Half lengths, full-face. Agostino, the famous anatomist and friend of Leonardo da Vinci, in an amber gown, is seated, centre, a red book (Galen) in his left hand, his right elbow on a table, left. Behind him, right, stands Niccolò. Agostino holds a roll of papers, inscribed *Medicorum Esculapio Joanne Agostino Bergomani*, and a kerchief in his right hand. Gold-brown tone. Signed: L. LOTVS. P. 1515.

Canvas, 33½ in. *h.* by 27 in. *w.* (0·85 × 0·68).
Purchased from Giovanni Morelli, Bergamo, 1862.

1047 A Family Group

Left, the wife is seated, three-quarters length, full-face, in deep rose-pink, at a table covered with a Turkey carpet; a little girl in dull blue, seated on the table's edge. Across the table, his right arm on it, the father is seated, in black over blue, slightly left. By him an almost naked boy, who reaches up to grasp two cherries. Centre, an open window; sea distance. Signed: *L. Lotto.*
Canvas, 45 in. *h.* by 55 in. *w.* (1·14 × 1·39).
From Lucien Bonaparte Collection. In E. Solly Sale, May 8, 1847 (31), presumably bt. in; bequeathed by Miss Sarah Solly, 1879.

1105 The Protonotary Apostolic Giuliano

Half length, three-quarters left. An old man, with smooth grey hair, in a black velvet gown trimmed with ermine, and open at the throat. He stands behind a table covered with a cloth of rich pattern, holding an open volume. On the table, two letters addressed to him. Dark green curtain background, with an open window, left; a moorland landscape seen through it. Silvery tone.
Canvas, 37 in. *h.* by 27¾ in. *w.* (0·93 × 0·70).
Giovanni Giuliano, Protonotary Apostolic before 1517. Also represented on a Venetian medal in the Brescia Museum.
Purchased from M. Guggenheim, Venice, 1881.

2281 Madonna and Child, with SS. Jerome and Anthony of Padua

The Virgin, in a bright red dress with wide puffed sleeves, and a blue mantle, seated, centre, on a wooden bench, turned slightly right, supporting the Child. He sits on a white pillow on a coffer and looks round to S. Anthony, who kneels right, a lily in his hands. S. Jerome, extreme left, turned left, with crucifix. Mountain distance. Signed: *Lorenzio Lotto* 1521.
Wood, 35 in. *h.* by 28 in. *w.* (0·88 × 0·71).
In the Colnaghi Collection, 1895; exhibited R.A., 1908 (28). Bequeathed by Martin Colnaghi, 1908.

4256 Lucretia

Standing, seen three-quarter length, slightly right, her eyes on the spectator. Her outthrust left hand holds a drawing in black chalk of the Roman Lucretia about to plunge a dagger into her breast; her right hand at her waist has the forefinger pointing to the drawing. Over her brown hair is a white wig or headdress of curled wool with bows of ribbon. She wears a low-cut particoloured green and orange-red dress, with green stripes, furred at the wrists and slashings, over a white chemise. On her breast hangs a thin gold chain, with jewelled pendant. To the right, a table with a crimson table cloth, on which lies a white flower, and a paper inscribed: NEC VLLA IMPVDICA LUCRETIAE EXEMPLO VIVAT; behind her, left, a chair of dark brown wood. Dark greenish-grey background.
Oil on canvas, re-lined, 38 in. *h.* by 43½ in. *w.* (0·97 × 1·11).
c. 1530. Colls. Lord Southesk (bt. Holford, 1855, as Giorgione); Holford (Sale, Christie's, July 15, 1927, No. 68). Exhib. R.A., 1887 (24, lent R. S. Holford); Grafton Galleries, Fair Women, 1894 (9, lent G. L. Holford); New Gallery (Venetian Art), 1894–5 (218 lent

G. L. Holford); Grosvenor Gallery, 1913–14 (48, lent G. L. Holford). A copy is in the Liechtenstein Coll., Vienna. Purchased at the Holford sale with the help of gifts from the Benson family and from the National Art-Collections Fund, 1927.

LUCIANI (Sebastiano) *See* PIOMBO

LUCIDEL (Nicolas) 1520—1590?

School of Antwerp. Born at Mons; in 1539 in Antwerp, pupil of P. Coecke van Aelst; there known as COLYN VAN NIEUCASTEEL. About 1561 he settled at Nuremberg, later in Prague, and in Nuremberg again, where he died.

184 Portrait of a young Lady

A half-length standing figure, three-quarters left, the hands folded in front. The dress is of crimson watered silk, the narrow sleeves furred at the wrist. A massive gold chain hangs to the waist; the hair is bound with a circlet of gold; jewelled rings on the fingers. Dark grey-green background. Heavy brown tone. Dated 1561.

Canvas, 29 in. *h.* by 25½ in. *w.* (0·73 × 0·64).

In Beckford Sale, October 11, 1823 (160) as Jeanne d'Archel, by Moro, bt. by Col. Hugh Baillie (17 gs.); in Baillie Sale, May 15, 1858 (12), bt. Nieuwenhuys (165 gs.). Purchased from Nieuwenhuys, 1858.

LUIGI (Andrea di) *See* INGEGNO

LUINI (Bernardino) 1475—*c.* 1532

School of Milan. Born at Luino; probably pupil of Borgognone; influenced by Bramantino, Gaudenzio Ferrari, and Leonardo da Vinci. In Chiaravalle 1512, 1515; Legnano 1516; Cesariano 1521; and, later, Milan, Legnano, Saronno and Lugano. Died in Milan.

18 Christ Teaching

Four elderly men form a semicircle round Christ. He stands, full face, centre, in deep carmine and prussian blue, touching the second finger of His left hand with the first of His right.

Wood, 28½ in. *h.* by 34 in. *w.* (0·72 × 0·86).

Imported by Day, 1800–01, from Aldobrandini Coll., Borghese Palace, as by Leonardo; in Day's Exhibition, Brook Street, 1800–01 (9); passed into Northwick Collection; exhib. B.I., 1816, lent by Lord Northwick; Holwell Carr Bequest, 1831.

3935 Madonna and Child with S. John

Centre, the Madonna, seated, full face, head inclined left, in blue orange-lined mantle over deep scarlet robe. Her right hand supports the Child, standing left, naked, leaning on her right knee. Her left hand rests on the shoulders of the infant S. John the Baptist, kneeling right. Background, left, a rock with plants and flowers; right, a landscape with trees, a town, and distant mountains. Tone sombre.

Oil on wood, 34¾ in. *h.* by 26 in. *w.* (0·86 × 0·66).

Mond. Coll. 1893. Exhib. Burl. Fine Arts, 1899. Mond Bequest, 1924.

3936 St. Catherine of Alexandria

Three-quarter length, body front, head slightly inclined, in a scarlet, green-lined, gold-trimmed dress over black under-dress, with green veil, wreath of white flowers and halo. Stands at a green topped table, turning the leaves of a book bound in brown leather. On each side a child angel in green robe, with grey wings. The left holds a palm, the right, a wheel.

Oil on wood, 28 in. *h.* by 23⅝ in. *w.* (0·71 × 0·60).

Other versions are in the Hermitage and Raimond van Marle Coll. Colls. Howard of Corby: Lesser: Mond, 1892. Exhib. British Institution, 1849 (Howard): Manchester Art Treasures, 1857 (Howard): Leeds, 1868 (Howard): R.A., 1892 (Lesser): Burl. Fine Arts Club, 1899. Mond Bequest, 1924.

After LUINI

2088 Christ Teaching

Copy of central figure in No. 18; the drapery is pink.

Wood, 28¾ in. *h.* by 22½ in. *w.* (0·73 × 0·57).

Exhib. R.A., 1871 (290), lent by J. Samuel. John Samuel Collection, bequeathed by the Misses Cohen, 1906.

3090 Madonna and Child

Mary in deep vermilion tunic, blue-green mantle, orange-lined and red-brown cap, stands half length, three-quarters left, behind a parapet. The Child, in a short white tunic, with a sash, stands on it. His left arm round her neck.

Wood, 19⅜ in. *h.* by 17½ in. *w.* (0·49 × 0·44).

From Borromeo Collection. Bought by Layard at Milan from Baslini, *c.* 1865. Cleaned by Molteni. The original, with S. Joseph added, is No. 1353 in the Louvre. Exhibited R.A., 1870 (62). Layard Bequest, 1916.

LUNDENS (Gerrit) 1622—living 1677.

School of Amsterdam; born at Amsterdam; worked there.

289 "The Night Watch"

The officers of one of the companies of the Burgher Guard issuing from their hall, under the command of Frans Banning Cocq, Lord of Purmerland and Ilpendam, who advances centre, with his lieutenant, Heer van Vlaerdingen. All the figures are portraits; lit by a gleam of bright sunlight.

Wood, 26 in. *h.* by 32¾ in. *w.* (0·66 × 0·83).

A small copy of the large picture by Rembrandt, dated 1642, in the Rijks Museum, Amsterdam. Made towards 1660, before the original was reduced in size, for Frans Banning Cocq. (*See* De Groot, No. 926.) Van der Lip Sale, Amsterdam, 1712; Boendermaker, Sale, 1768; acquired by Fouquet; sold to M. Randon de Boisset, Paris; bought, Laffite, 1777; withdrawn at the Sale of Counts d'Orsay and Hohenzollern, 1810; later in Gillow Coll., London; *c.* 1836 in J. W. Brett Coll. (Smith). Bequeathed by the Rev. Thomas Halford, 1857.

LYON (Corneille de) *See* CORNEILLE DE LYON

LYS (Jan) *c.* 1600—1629 ?

Dutch School. Born at Hoorn ; pupil of Goltzius at Haarlem visited Paris, Rome and Venice ; died of the plague in Venice.

3571 Mercury and Argus .

Two half-length figures. In front to right, Mercury in winged cap, profile to left, is playing on his pipe ; his arm and left shoulder bare, his falchion almost hidden by a red cloak at his waist. Argus, a grey-bearded old man in a dark dress, bends towards him. On the left, the head of a white cow, the transformed Io, with dark sky above, and light below, over a rocky horizon.

Canvas, 46 in. *h.* by 39¼ in. *w.* (1·17 × 1·00).

Presented by A. G. H. Ward, through the National Art-Collections Fund, 1920.

MABUSE (Jan Gossaert de) 1472 ?—1535 ?

Netherlandish School. Jan Gossaert, called de Maubeuge or Mabuse ; born at Maubeuge. In the Antwerp Guild, 1503. In 1508 went to Rome by Verona and Florence ; studied Leonardo, Michelangelo, and the Antique. In 1509 returned to Brussels, and settled in Middelburg ; in 1517 accompanied Philip of Burgundy to Utrecht.

656 Man with a Rosary

Half length, three-quarters left, wearing a furred cloak ; his left hand holds a rosary ; his right is on his breast. Yellow and white marble background.

Wood, 27 in. *h.* by 19 in. *w.* (0·68 × 0·48).

Purchased from E. Beaucousin, Paris, 1860.

946 Portrait of a Man

Half length, three-quarters left, the eyes front ; his gloves in his left hand, his right on a table ; black gown furred with sable, and a flat cap. Dark green background ; pallid brown flesh tone.

Oak, 9¼ in. *h.* by 6½ in. *w.* (0·23 × 0·16).

Formerly in Charles I's Collection, his brand on back ; in Wells Sale as by Holbein, May 12, 1848 (40), bt. for Scarisbrick ; Scarisbrick Sale, May 18, 1861 (456), bt. Emery (as Holbein). Perhaps exhibited B.I., 1863 (88), lent by W. Ellis, as by Holbein ; Wynn Ellis Bequest, 1875.

2163 A Lady as S. Mary Magdalene

Half length three-quarters left. She wears a rich gold brocade dress trimmed with fur, and laced over a red bodice. In her hands a gold repoussé vase and cover, her right hand holding the lid, her left round the body. On the third finger, a gold ring set with a ruby. Deep prussian blue background ; blond-silvery tone.

Wood, 7½ in. *h.* by 6 in. *w.* (0·21 × 0·15), arched top.

Possibly by Scorel. Purchased from T. H. Mack, Lewis Fund, 1907.

2211 Jacqueline de Bourgogne (?)

Half length turned slightly left, with dark grey eyes and brown hair parted in the middle. A square-cut bodice of red velvet, the white upper edge set with pearls ; the sleeves white velvet with green

ribbon. A white cap edged with pearls. She holds an astrolabe. Light green background set in a brown moulding; blond-silvery flesh tone.

Wood, 14¾ in. *h.* by 11¼ in. *w.* (0·37 × 0·28).

The sitter may be Jacqueline, d. of Adolphus of Burgundy and Ann de Veere.

Exhib. Worcestershire Ex., 1882, lent by Sir E. Letchmere. In Exhib. Exposition de la Toison d'Or, Bruges, 1907 (65); from the Anon. Sale, Christie's, April 27, 1901 (75), bt. by Potter (£2,520). Collection of M. Gauchez. Purchased, Clarke Fund, 1908.

2790 The Adoration of the Kings

The Virgin in blue dress seated centre, full length, three-quarters right, with the Child. She holds the chalice given by Jasper, who kneels, right, profile left, in dark red mantle and ochreous robe. In front of her the chalice lid inscribed Roi Jaspar. Right, behind, three-quarters left, stands Melchior, in a coat of gold and leaf-green robe, and ochreous ermine-lined cloak, a monstrance in his right hand. Left, nearly profile right, Balthazar holding a reliquary of gold; shot gold dress, red mantle, scarf greyish, orange boots. Other figures behind. Architectural background, blue sky. In the foreground two dogs. Nine angels above. Signed on the collar of the turbaned attendant: Iennine Gos . . . ; and again on Balthazar's turban: Iennine Gossert Ogm. . . . Clear blond tone.

Oak, 70 in. *h.* by 64 in. *w.* (1·78 × 1·62).

Probably painted 1497—1507 for the Abbey of S. Adrian, Grammont; sold by the Prior *c.* 1600 to Albert and Isabella, Governors of the Netherlands, for the Chapel of the Palace, Brussels; 1745 still in Brussels; in 1781 sold from the Collection of Prince Charles Alexander of Lorraine, as by Dürer, bought by de Coek; on sale in Leicester Fields, April 26, 1788 (111), property of van Fulens of The Hague; bought by the 5th Earl of Carlisle before 1805; exhib. B.I., 1851 (1); Manchester, 1857 (437); R.A., 1885 (230).

Purchased (with the aid of the Temple-West, the Loan Exhibitions, the National Art-Collections Funds, and a special grant from H.M. Government) from the Countess of Carlisle, 1911.

Ascribed to MABUSE

1689 A Man and his Wife

Left an elderly man in a black cap nearly half length, looking slightly right, with long grey hair. In his hand a staff with a chased silver top. He wears a black cap on which is a small medallion of Adam and Eve (?). Right, his wife, three-quarters left, in black dress and white coif. Dark green background. The man is a reddish brown tone, the woman golden-grey.

On vellum, 18 in. *h.* by 26½ in. *w.* (0·45 × 0·68).

Possibly in Burrel Sale, 1808, as by Massys; exhib. B.I., 1824 (28), lent by Wells; 1837 (5); 1839 (22); Wells Sale, May 13, 1848 (76), as Massys; bt. by Seguier for Mrs. Whyte. Exhib. B.I., 1884 (88); R.A., 1879 (219), lent by Capt. A. F. Dawson; purchased from his collection, 1900.

After MABUSE

1888 Virgin and Child

On a stone seat before a semicircular, half-domed niche, the Virgin sits, her feet on a footstool, holding the Child, Who attempts to spring forward. Her crimson mantle has fallen to show her pinkish-brown dress. Inscribed round the niche : G. E. MVLIERIS SEMEN IHS SERPENTIS CAPUT CONTRIVIT.

Oil on panel, 12 in. *h.* by 9¾ in. *w.* (0·30 × 0·25).

A copy, with differences in colour, of No. 755 in the Vienna Gallery. Purchased from the Beaucousin Coll., Paris, 1860.

MACCHIAVELLI (Zenobio) 1418—1479

Florentine School. Scholar of Benozzo Gozzoli or Pesellino.

586 Madonna and Child with Angels and Saints

The Virgin, in pale blue, seated with the Child standing on her knee. Two angels, in green and rose pink, at the foot of the throne playing the lute and violin. Ten angels stand behind. In the wings stand S. Nicholas of Tolentino and a Bishop Saint, left, SS. Bartholomew and Monica right. Gold background, the flesh grey-pink.

Wood, arched tops in tempera ; centre, 64 in. *h.* by 28 in. *w.* (1·62 × 0·71) ; sides, 56 in. *h.* by 22½ in. *w.* (1·42 × 0·57).

From the Church and later the Convent of Santo Spirito, Florence ; then Primicerio Crociani Coll., Montepulciano ; purchased from Lombardi-Baldi Coll., Florence, as by Fra Filippo Lippi, 1857.

587 SS. John Baptist and Evangelist

Standing on grey stone pedestal, against a gold background. The Baptist in mauve-pink mantle, lined dark green, over a pale grey hair robe, holds a scarlet staff with a scroll inscribed : ECCE AGN . . . PE. . . . The Evangelist, behind, in mauve-grey mantle lined golden yellow over blue robe, writes in a scarlet-bound book. At his feet, the eagle. Gold background.

588 SS. Mark and Augustine

Standing on a grey stone pedestal, against a gold background, S. Augustine in green and gold brocade mantle, lined patterned orange and yellow, over black cassock with black hood, jewelled mitre ; white gloves with rings ; pastoral staff with gold head in his left hand. S. Mark, behind, in rose-pink mantle over blue-green robe, in his right hand a quill, in his left a scarlet-bound book. Behind him the lion.

587–8, tempera on arch-topped panel, 52¼ in. *h.* by 23 in. *w.* (1·33 × 0·58).

By same hand as **586** and probably its wings. Have been ascribed to School of Fra Filippo Lippi, Giusto d'Andrea, and Marco Zoppo. In colls. at Montepulciano and Florence with **586.** Purchased with it, as by Masolino, 1857.

MACRINO D'ALBA 1470 ?—1528 ?

School of Piedmont. MACRINO DE ALLADIO of Alba in Piedmont ; probably studied at Vercelli ; later at Milan under Vincenzo Foppa ; influenced by Pintoricchio and Ghirlandaio.

1200 Two Saints

On the right S. Peter Martyr; in his hands a palm branch and service book with a gilt clasp. Left is a Bishop in jewelled mitre and cope with orphrey and morse. The heads encircled by a nimbus. Above, a coffered beam.

Wood, 29½ in. *h.* by 20½ in. *w.* (0·74 × 0·52).

1201 Two Saints

Left a Franciscan (?) nearly full face, a crucifix in his right hand, in his left a book inscribed "Precepta Patris mei servavi." Right S. John the Baptist, half draped; in his left hand a scroll. The flesh dull grey tone; the gold work sharply relieved.

Wood, 29½ in. *h.* by 20½ in. *w.* (0·74 × 0·52).

1200 and **1201** part of an altar-piece. Purchased from Baslini, Walker Bequest, 1885.

MAES (Nicolas) 1632—1693

School of Amsterdam. Born at Dort; pupil of Rembrandt, 1650; between 1662–65 in Antwerp; died at Amsterdam.

153 The Cradle

A little girl, with a broad white collar and dark brownish purple dress, seated, full face, behind a cradle in which lies a sleeping child, centre; right, a table covered with a red Turkey cloth; on the table a jug and book. Signed: N. MAE . . . (Surname in monogram.)

Wood, 15½ in. *h.* by 12½ in. *w.* (0·39 × 0·31).

Sm. 23; De Groot, 87; exhib. B.I., 1828 (88), lent by Lord Farnborough; Lord Farnborough Bequest, 1838.

159 The Cook-Maid

Centre, seated full face, a servant maid in a white dress, with red over-bodice, fawn-coloured apron and dark bluish skirt, scraping parsnips; a child standing on her left; left, beneath the window, a chest, on which is a jug. Brownish tone; flesh clear and cool. Signed: N. MAES, 1655. (Surname in monogram.)

Wood, 13½ in. *h.* by 11½ in. *w.* (0·34 × 0·29).

Sm. 24; De Groot 29. Jurriaans Sale, Amsterdam, 1817, bt. de Vries; exhib. B.I., 1821 (62), lent by Right Hon. C. Long; Lord Farnborough Bequest, 1838.

207 The Idle Servant

In the centre, standing facing, the mistress in dark purplish brown bodice, white apron and dull brick-red skirt, points to her maid, seated, right, asleep, in white bodice with vermilion over-bodice, and greenish apron; on the floor kitchen utensils, on a cupboard behind, a cat stealing a plucked duck. In an inner apartment the family at dinner. Low brown tone; the flesh and white linen sharply relieved. Signed: N. MAES, 1655. (Surname in monogram.)

Wood, 27½ in. *h.* by 21¼ in. *w.* (0·69 × 0·54).

Sm., 16; De Groot 100; imported by Smith; in R. Simmons' Collection, 1833; bequeathed by Richard Simmons, 1846.

1247 Card Players

A young man and woman seated, three-quarters length, playing cards, at a table covered with a brown cloth, he, in black velvet with gold embroidery, left, behind the table, the cards in his right hand; she, in vermilion, profile left, her cards in her left hand, before her face. Dark brown background, a pillar right. Gold brownish tone.

Canvas, 48 in. *h.* by 40 in. *w.* (1·21 × 1·01).

An early work. De Groot 109. Possibly in Bladen Sale, 1775, as by Rembrandt; bt. Bishop of Bristol. In Lord Monson Coll., *c.* 1800; exhibited R.A., 1886 (85) as by Maes, lent by Lord Monson. Purchased, with help from the Lewis Fund, from Lord Monson, 1888.

1277 Portrait of a Man

Seated half length, nearly full face; elderly; black gown trimmed with brown fur and a large square linen collar. He wears slight moustaches and a chin-tuft; a book in his left hand; a crimson curtain in left background. Signed: N. MAES Ao, 1666.

Canvas, 34¼ in. *h.* by 27½ in. *w.* (0·87 × 0·69).

De Groot 333; presented by Sir Theodore Martin, K.C.B., 1888.

2581 Portrait of a Gentleman

Half length, full face. He wears a black robe and white shirt, a moustache, chin-tuft, and long hair. His raised right hand holds his robe. Background, a dark curtain, with a pillar, right.

Canvas, 30½ in. *h.* by 24¼ in. *w.* (0·77 × 0·61).

De Groot 202. In Hume-Campbell Sale, June 16, 1894 (41), bt. Salting (£136 10*s.*). Salting Bequest as "Portrait of A. van Leuwenhoek, F.R.S.," 1910.

School of MAES

2150 Sportsmen Reposing

A group of six figures seated in a half-circle, in whose costumes slate-grey, green, dull orange, dull red and yellow are prominent. With them a dog and two owls. Two have guns; others hold fruit and dead game. Background, rocks and bushes, and, left, a distant village on a hill.

Oil on canvas, 59¾ in. *h.* by 81½ in. *w.* (1·52 × 2·07).

Presented, as by Herrera the Younger, by R. Goff, 1856.

See also School of REMBRANDT, 757

MAINARDI (Bastiano) 1450?—1513

Florentine School. Pupil and brother-in-law of Domenico Ghirlandaio; worked principally in Florence; also at San Gimignano and occasionally at Pisa and Siena.

1230 Portrait of a Girl

Head and shoulders, three-quarters right. The bodice is scarlet laced in front, and overlaid with a transparent gauze chemisette; green sleeves, and a coral necklace.

Wood, in tempera, 17 in. *h.* by 13¼ in. *w.* (0·43 × 0·33).

Exhib. B.I., 1859 (91) as by R. del Garbo, lent Whatman; Leeds, 1868 (60A) ditto; purchased, as by Ghirlandaio, Walker Fund, Whatman Sale (38), July 2, 1887.

2489 A young Florentine

Bust, three-quarters right; deep rose tunic and a black skull cap on his thick brown hair. The head is bent slightly forward. Landscape background. Gold-brown flesh tone.

Wood, 15⅜ in. *h.* by 10¾ in. *w.* (0·39 × 0·27). (Full measurements 17½ in. × 12⅞ in.; the edges of the painting have been cleaned off.)

A similar portrait is at Berlin (86). Ours is from Barberini Collection, Rome; bought by Salting as Ghirlandaio. Salting Bequest, 1910.

2502 Madonna and Child with S. John Baptist

The Madonna stands centre behind a parapet, looking down at the little S. John, right. She wears a white head-dress, a clear scarlet dress and dull blue mantle; her Son stands, left, on the parapet, a gauze cloth round His waist. S. John wears a pelt and a dark crimson cloak. In the middle distance a city; mountains and a lake beyond; golden-grey tone.

Wood, arched top, 31⅜ in. *h.* by 18 in. *w.* (0·80 × 0·45).

Ascribed to Pesellino and exhib. Manchester, 1857 (88), lent by Lord Ward; in Salting Coll. *c.* 1875. Salting Bequest, 1910.

3937 Madonna and Child

The Virgin, full face, three-quarter length, in blue, green-lined, gold-trimmed, mantle over crimson, gold-trimmed robe, stands, head slightly bent framed in an open archway, before a parapet covered with a striped cloth. She supports with her right hand the naked Child, who stands on a yellow cushion, leaning against her and looking up; on his raised right fore arm a veil of which the other end is in the Virgin's left hand. Background, a river with hills and buildings.

Oil on arch-topped panel, 35¾ in. *h.* by 23½ in. *w.* (0·91 × 0·60).

Influenced by Verrocchio. Colls. Eastlake (Christie's 1894 No. 69 as Dom. Ghirlandaio): Mond, 1894. Mond Bequest, 1924.

MAÎTRE *See* MASTER

MANET (Edouard) 1832—1883

French School. Born in Paris. Pupil of Couture; influenced by the Spanish School; a leader of the realistic movement, and a pioneer of Impressionism; died in Paris.

3294A The Firing Party

Six standing soldiers firing rifles out of picture to the left. Dark grey uniforms, black caps, white belts and spats. Bare ground, green middle distance, blue hills, grey-blue sky.

Canvas, 74 in. *h.* by 63 in. *w.* (1·91 × 1·60).

See note on **3294B**.

3294B Soldier examining the Lock of his Rifle

A soldier with black hair, moustache and imperial, seen to the thigh, head and body turned three-quarters left, looks down at his rifle which slopes up to the right. Red cap with silver band, dark grey tunic with green edging, white belt, grey collar and trousers. Sky and distance of blue and green. Signed to right: *Manet.*

Canvas, 38¾ in. *h.* by 23 in. *w.* (0·98 × 0·58).

Parts of an " Execution of Maximilian " (Emperor of Mexico, 1867). The second of four versions, painted *c.* 1867. Bought by Degas from Vollard. Purchased (Special Grant) at the Degas Sale, Paris, March, 1918.

MANNI (Giannicola) Working 1493—1544

Umbrian School. Giovanni Nicola, son of Paolo Manni, born at Città della Pieve; pupil and assistant of Perugino and Pintoricchio. Worked at Perugia; died there.

1104 The Annunciation

On the right kneels the Virgin, with bent head, three-quarters left, in pink, crimson and dark green. Left, the angel, in a dark yellow mantle and lavender tunic holding the lily, kneels, profile right. In the background a landscape distance.

Wood, 24 in. *h.* by 41 in. *w.* (0·61 × 1·04).

Probably the apex of an altar-piece. Purchased from Marchese Perolo Monaldi, Perugia, 1881.

MANSUETI (Giovanni) 1470—1530

Venetian School; pupil of Lazzaro Bastiani. His principal works are of 1490—1500; died in Venice.

1478 Symbolic Representation of the Crucifixion

Centre, in front of fantastic architecture, the Trinity. At the foot of the Cross kneels Mary Magdalene, her back turned. Left, stands Mary and S. James, right, SS. John and Peter. S. Joseph of Arimathaea kneels left foreground, S. Peter Martyr (?) right. In a pulpit on each side is a little angel, one holding the reed, the other the spear. A landscape with mountains, castles, and trees, through arcades to left and right. Signed: *J. de Mansueti*, 1492.

Canvas or silk, probably for a banner, 50¾ in. *h.* by 48½ in. *w.* (1·28 × 1·23).

From Colls. Julian Fane and Lady Desborough. Purchased in London from " Collection of a Diplomat " (106), July 18, 1896.

MANTEGNA (Andrea) 1431—1506

Paduan School. Born at Vicenza; inscribed in the Guild at Padua as pupil and adopted son of Squarcione in 1441; in Padua till 1460; visited Venice, 1455; settled in Mantua, 1460; visited Verona, 1463, Florence, 1466. Knighted 1488. Rome 1488–90. Died at Mantua.

274 Madonna and Child with Saints

The Virgin seated, centre, under a scarlet canopy, full length, slightly right; draperies rose coloured and ash-blue. The Child stands on her knee, almost naked. Left, S. John Baptist stands full length, three-quarters right, in lilac and faded yellow. In his right hand the cross with a scroll. Right, the Magdalen stands full face, looking upward, right front; draperies, bronze green, shot lilac, and bright saffron yellow. Background, orange and citron trees, sky left and right of the canopy. Signed on the scroll: *Andreas Mantinia C.P.F.* (Civis Patavinus Fecit).

Canvas, in tempera, 54½ in. *h.* by 45½ in. *w.* (1·38 × 1·15).

Late work. In possession of Monti family, Milan, from 1610 to the 18th century; then in Andreani (1813), Mellerio, Somaglia, Baslini, and Roverselli Colls.; purchased from the last, 1855.

902 The Triumph of Scipio

Or the reception of the Phrygian Mother of the Gods among the divinities of the Roman State.

Centre, Claudia Quinta, profile left, about to kneel before the procession bearing the bust of Cybele; it advances from the left preceded by a man with hands extended. Scipio stands behind the kneeling woman, the right hand extended; behind him a man turning his back to the spectator. On steps, extreme right, a boy blowing a pipe, a drum on his raised knee. Extreme left, a high priest wearing a mitre advances right, bearing the litter pole. Twenty-two figures. Inscribed on the plinth: S. HOSPES NUMINIS IDAEI. C.

In the background, monuments to C. Scipio Nasica's father and uncle, who both fell in battle near Tarragona in Spain, in 211 B.C. The monument to the uncle is inscribed: P. SCYPIONIS EX HYSPANENSI BELLO RELIQUIAE; that to the father: S.P.Q.R. CN. SCYPIONI CORNELIUS. F.P. In monochrome.

Canvas, in tempera, 28½ in. *h.* by 106 in. *w.* (0·72 × 2·69).

Late work. Painted for Francesco Cornaro, 1504–6; for a time in Mantua; eventually placed by the Cornaro family in their palace at San Polo, Venice; there till 1815. George Vivian Coll.; exhib. B.I., 1835 (157), 1844 (77); Manchester, 1857 (102); R.A., 1871 (274). Purchased from Captain Ralph Vivian, 1873.

1125 Tucia and Sophonisba

Left, the Vestal Virgin Tucia carries water in a sieve to prove her innocence. Right, three-quarters left, her head in profile, Sophonisba, the wife of Masinissa, drinks poison. In the background a sapling. Monochrome, gold and brown, on a marbled background.

Wood. Each panel, 28¼ in. *h.* by 9 in. *w.* (0·71 × 0·22).

Possibly in Bertels Sale, April 12, 1775 (17). In Hamilton Collection *c.* 1850 as "Summer and Autumn"; Hamilton Sale (398), June 24, 1882.

1145 Samson and Delilah

At the foot of a tree, centre, Samson lies asleep, his head in Delilah's lap. She sits left, three-quarters right, shearing his hair. Right, a rock from which water flows through a spout; a vine round the tree trunk on which is inscribed: FOEMINA DIABOLO TRIBVS ASSIBVS EST MALA PEIOR. Monochrome on a coloured marble ground.

Linen or silk, in tempera, 18¼ in. *h.* by 14¼ in. *w.* (0·46 × 0·36).

Purchased at the sale of the Sunderland drawings, 1883.

1417 The Agony in the Garden

Christ kneels towards the left, profile left on a low rock; rose robe, dark dull green mantle. Above, in the left corner, five naked angels, bearing the instruments of the Passion. Below, in the foreground, the three disciples sleeping by the brook, dressed in greyish blue, rose dorée, rose red, deep olive green, clear yellow and rose purple; on a withered tree, right, a cormorant; rabbits playing, right; two egrets in the water, right foreground. In the background

Jerusalem; soldiers, led by Judas, descending a road. Inscribed on the rock over the sleeping disciples: OPUS ANDREAE MANTEGNA.

Wood, 24⅝ in. *h.* by 31½ in. *w.* (0·62 × 0·80).

The original suggestion for this design in Jacopo Bellini's sketch-book in the British Museum. Of somewhat similar design are Giov. Bellini **726**, the Mantegna in the Museum at Tours (one of the three predella pictures to the altar-piece in S. Zeno at Verona of 1456–59), and the painting in the Initial Letter **1417 A**, Italian School.

Painted in 1459 for Giacomo Marcello, Podestà of Padua. In Cardinal Fesch Sale, 1845 (687), bt. by Artaria; in W. Coningham Sales, June 9, 1849 (58), bt. in, and April 12, 1851 (57), bt. Chaplin; exhib. Manchester, 1857 (98), lent by T. Baring; R.A., 1870 (58), ditto; in Northbrook Catalogue, 1889 (192); purchased from Lord Northbrook, 1894.

School of MANTEGNA

639 Christ and Mary Magdalene in the Garden

Centre, on a low rock Christ stands, profile left, a banner in His right hand, looking down at the Magdalen who kneels, left, profile right. His robe is steely blue and red; hers dark crimson and pale grey-blue. In the foreground a withered tree from which hangs a vine. Gold-grey tone.

Wood, 16¾ in. *h.* by 12 in. *w.* (0·42 × 0·30).

Formerly ascribed to Francesco Mantegna. From Duroveray Coll.; purchased, E. Beaucousin, Paris, 1860.

1106 The Resurrection

Christ stands, full face, full length on a sloping marble sarcophagus, on a rock slab. He has an orange-red cloak, and holds a cross of golden balls with the banner. On a ledge below four soldiers sleeping; a fifth, left, seated with his back turned, dressed in mulberry. Milky tone in sky, the ground pinkish grey.

Wood, 16¾ in. *h.* by 12 in. *w.* (0·42 × 0·30).

Formerly ascribed to Francesco Mantegna. From Capponi Palace, Florence; bt. in Italy by Rev. J. Sanford, 1815–37; afterwards offered for sale with his Coll., 1838 (21); not in Sanford Coll., 1847; in W. Coningham Sale, June 9, 1849 (39), bt. Webb and H. de la Salle. Purchased from A. W. Thibaudeau, 1881.

1381 The Holy Women at the Sepulchre

On a rock, centre, before a cave, an angel seated, profile right, on the open sarcophagus. His dress is dull yellow-white, his wings sapphire. To right, nearly full face, stands Mary Magdalene in dark blue and red looking at the empty tomb from which the angel lifts the shroud. Below, right, the two other women. In the foreground, left, a pool with two water-fowl; a tortoise crawls near it. Clear gold tone in sky; ground pinkish-grey.

Wood, 16¾ in. *h.* by 12 in. *w.* (0·42 × 0·30).

Formerly ascribed to Francesco Mantegna. From Capponi Palace, Florence; bt. by Rev. J. Sanford, 1815–37; offered in his Sale, 1838 (22); not in his Coll., 1847; in W. Coningham Sale, June 9, 1849 (40), bt. Farrer; exhib. B.I., 1880 (40), lent by Lord Taunton; R.A., 1870 (143), lent by Lady Taunton, both as "Andrea Mantegna"; bequeathed by Lady Taunton, 1892.

MANTOVANO (Rinaldo) *See* RINALDO

MARATTA (Carlo) 1625—1713

Roman School; born at Camerino and went to Rome to the studio of Andrea Sacchi; appointed superintendent of the Vatican Chambers by Innocent XI; Louis XIV made him his Court Painter; died in Rome.

174 Cardinal Cerri

Seated three-quarter length, three-quarters right, his hands on the chair arms. He wears a red mozzetta. In the right background two shelves of large books.

Canvas, 47 in. *h.* by 38 in. *w.* (1·19 × 0·96).

Presented by Henry Gally Knight, 1839.

MARCO D'OGGIONO 1470?—1530?

School of Milan; born at Oggiono; in the studio of Leonardo da Vinci in or before 1490. Died in Milan.

1149 Madonna and Child

The Virgin seated on the ground, three-quarters left, supporting the Child naked on her lap, profile left. He reaches towards a columbine in her left hand. Background of rocks; low toned blue sky, left. The Virgin's tunic is scarlet, her mantle prussian blue lined with apricot; flesh tone warm and bright, background dark grey-violet.

Wood, 25½ in. *h.* by 20 in. *w.* (0·64 × 0·50).

In the Victoria and Albert Museum (Dyce, 222) is a pricked drawing of a head, used for this painting. Purchased at Venice, out of the Manfrini Gallery, 1883.

MARGARITONE 1216—1293

Italo-Byzantine School: born at Arezzo; said to have been employed at Rome by Urban IV. Died at Arezzo.

564 Madonna and Child with Saints

The Virgin seated, centre, full face, the Child in her lap, surrounded by the mandorla, within which are also two angels; outside, the four symbols of the Evangelists. The Child is blessing according to the Greek rite. In the four small pictures on each side of the mandorla are: The Nativity; S. John the Evangelist liberated from the cauldron of boiling oil; S. John resuscitating Drusiana; S. Benedict rolling in thorns and resisting the Devil; the martyrdom and burial on Mount Sinai of S. Catherine of Alexandria; S. Nicholas of Bari exhorting the sailors to throw away the vase given them by the Devil; the same liberating the Condemned; and S. Margaret in prison swallowed and disgorged by the Dragon unhurt. Signed: MARGARIT DE ARITIO ME FECIT. Gold background.

Cloth on wood, tempera, 33 in. *h.* by 69 in. *w.* (0·83 × 1·75).

A retable or altar frontal, from Sta. Margherita, Arezzo. Purchased at Florence, Lombardi-Baldi Collection, 1857.

MARIESCHI (Michele) d. 1743

Venetian School; 1736–41 in the Academy, Venice; died in Venice.

2102 A Town on a River with Shipping

A town on a river, a felucca moored to the ruined quay.

Canvas, 24 in. *h.* by 35½ in. *w.* (0·61 × 0·90).

2103 A Town on a River with Rapids

A town in hilly country on the banks of a river, banked up in three places. The water turns two millwheels.

Canvas, 24 in. *h.* by 35½ in. *w.* (0·61 × 0·90).

2102–3, John Samuel Collection, bequeathed by the Misses Cohen, 1906.

MARINUS VAN REYMERSWAEL 1497—1567

School of Antwerp. Marinus van Reymerswaelen, or de Seeu, or Martin de Seeuw, Marino di Siressa (Vasari); born in Zeeland; scholar of Simon van Daele, glass painter of Antwerp, 1509. Possibly the Marin Claeszoon von Romerswaelen who was banished from Middelburg for sacrilege, 1567.

944 Two Bankers or Usurers

Left, seated, writing in a ledger, turned three-quarters right, an old man, in red-lilac and a fringed head-dress of pale rose. His comrade, in vermilion, seated right, facing left, his eyes turned front. His head-dress of black is similarly fringed. With his left hand he claws at a heap of gold and silver coins. Behind him, linenfold panelling. On a shelf above, sealed parchments, a guttered candle, etc.

Oak, 35½ in. *h.* by 28½ in. *w.* (0·90 × 0·72).

Probably in Panné Sale, Mar. 26, 1819 (106), bt. Woodburn (?), as by Massys; perhaps in Anon. Sale, 1857, as Q. Massys; Wynn Ellis Bequest, as by Q. Massys, 1875.

MARIS (Jacobus Hendrikus) 1837—1899

Dutch School. Born at The Hague; studied first in the Academy at The Hague, and afterwards in Paris; exhibited at the Salon from 1866 to 1872, when he returned to The Hague.

2710 The Drawbridge

A horse and cart are crossing a white wooden drawbridge over a canal in a Dutch town. Silvery tone. Signed: *J. Maris.*

Wood, 12 in. *h.* by 9 in. *w.* (0·30 × 0·22).

Possibly in Forbes Sale, April 22, 1882 (44), bt. by White; in Bruce Sale, May 16, 1903 (45), bt. by Drucker. Two pictures of this title exhib. Edinburgh, 1886, lent by J. S. Forbes and Anon. Presented by J. C. J. Drucker, 1910.

MARIS (Matthijs) 1839—1917

Dutch School. Born at The Hague; brother of Jacobus Maris. Studied at The Hague Academy and at Antwerp. In Paris 1868. Came to London, 1877, where he died.

2874 Montmartre

Dust carts are tipping rubbish on the side of a hill, topped by a windmill. Signed: M. M., '70.

Wood, 8½ in. *h.* by 11¾ in. *w.* (0·21 × 0·27).

In Murietta Sale, May 14, 1892 (83), bt. by Boussod, called "Unloading Carts"; sold to J. S. Forbes; bt. from his exors. by Preyer; bt. by J. C. J. Drucker, 1907, and presented by him, 1912.

MARMION (Simon) 1425?—1489?

French School. Painter and illuminator; born probably at Amiens; at Amiens in 1453. In 1454, at Lille, and from 1458 in Valenciennes; in 1468 at Tournai.

1302 S. Bertin borne to Heaven

Over the crested roof of a church, two robed angels bearing, in a white napkin, the soul of S. Bertin, who kneels in prayer. Above, a circular glory enclosing the Almighty enthroned, in a rose-coloured papal mantle and dark blue tiara.

Wood, 22¼ in. *h.* by 7¾ in. *w.* (0·56 × 0·19).

1303 A Choir of Angels

Two angels, with variegated wings, long robes and rose-red and dark green cloaks, soar above the terminal of a gable; a scroll of music between them. In the clouds above, three more angels, in ochre yellow-green and rose-red, playing on long pipes.

Wood, 22¼ in. *h.* by 7¾ in. *w.* (0·56 × 0·19).

This and **1302** were upper panels of shutters on the reredos of the Abbey Church of S. Bertin at Saint Omer, now at Berlin. Purchased from E. Beaucousin, Paris, 1860.

MARTÍNEZ (Jusepe) 1612—1682

Spanish School. Born Saragossa: studied in Rome: 1642, court painter to Philip IV and later to Don John of Austria; died Saragossa.

1444 Peasants warming themselves

An old man and woman warming their hands over a small fire on which an earthen pot is placed on a trivet. The old man holds a jug in his left hand. Half-length figures. Reddish tone.

Canvas, 38 in. *h.* by 31¾ in. *w.* (0·96 × 0·80).

Also attributed to G. F. Cipper and Haarlem School. Acquired by Victoria and Albert Museum, 1870 (511), Parsons Bequest; lent by V. and A. Museum, as by Honthorst, 1895.

Ascribed to MARTINO DA UDINE *c.* 1473—1547

School of Friuli. Martino or Pellegrino da San Daniele or da Udine, son of Battista, a Dalmatian painter living at Udine in Friuli. Perhaps worked under Cima in Venice. In 1491 at Villanuova, San Daniele, 1498; Udine, 1501–6, returning to San Daniele. Between 1508–12 in Venice and Ferrara. From 1512 to his death working in Udine and San Daniele.

778 Madonna and Child with Saints

Centre, seated full face, the Virgin holds the Child standing on her right knee, naked, facing right. Above her head two angels holding a crown; left, three-quarters right, S. James stands behind the donor, who kneels, profile right, holding his biretta. Right, S. George on horseback; the dead dragon at the horse's feet. Grey-brown tone.

Wood, arched, 98 in. *h.* by 57 in. *w.* (2·48 × 1·44).

Formerly in the possession of Conte Ugo Valentinis, San Daniele. Purchased from V. Azzola, Venice, 1867.

MARZIALE (Marco) Working 1492—after 1507

Venetian School. Born in Venice; pupil of Gentile Bellini, and influenced by Cima, Previtali and the Lombard School; in 1492 employed in the Hall of the Great Council at Venice, in 1499 in San Giobbe, Venice; worked also in Cremona.

803 The Circumcision

Centre, the Virgin in vermilion and blue, stands profile right, holding the Child on a cushion. S. Joseph stands left, profile right, in gold orange, holding two pigeons. The High Priest, standing, profile left, in a white embroidered silk cope, lined with green, performs the rite. Immediately below the Child, a griffin terrier on a step. At S. Joseph's feet a youth kneels profile right; 15 figures in all. Grey tone. On arches of the vault the prayer of Simeon: NUNC DIMITTIS. Signed on a cartellino with (1) a capital M crossed by an horizontal bar with a double cross above it (2) MARCUS MARTIALIS VENETUS IUSSU M^ci EQUITIS ET IUR̄CON, D. THOME R. OPUS HOC P. AN. M̊CCCCC̊.

Canvas, in tempera, 88 in. *h.* by 60 in. *w.* (2·23 × 1·52).

Painted in 1500 for Tommaso Raimondi and placed over the principal altar of the church of San Silvestro, Cremona. On the suppression of the Church (close of the 18th century) removed to the Marchese Picenardi's castle of Torre de' Malamberti, there remaining till 1868. Purchased from G. Baslini, Milan, 1869.

804 Madonna and Child with Saints

Seated, full figure, centre, in rose pink and greenish blue, the Madonna holds the Child seated on her left thigh. He turns round, right, holding out His hands to S. Bartholomew, who stands with a knife in his left hand, profile left, in a green dress and whitish cloak. Left, profile right, San Gallo Abbate, with crosier and mitre, his left foot on the throne step. On his left, S. John Baptist; on the other side, S. James of Compostella holding a pilgrim's staff. Beneath, full face, looking up, a seated angel in gold-orange and grey-brown, playing a lute. Gold-grey tone. Signed on a cartellino: MARCUS MARCIALIS VENETUS, P. M.D.VII.

Wood, arched top, 86½ in. *h.* by 55½ in. *w.* (2·20 × 1·41).

Formerly over the principal altar of the church of San Gallo, in Cremona; subsequently in the collection of the Marchese Picenardi. Purchased from G. Baslini, Milan, 1869.

MASACCIO 1401—1428

Florentine School. Tommaso Guidi called Masaccio; possibly a pupil of Masolino; working in Rome about 1421; in Florence between 1423 and 1428. Died at Rome.

3046 Madonna and Child

The Madonna is seated, turned slightly right, on a throne of grey stone, rectangular and of Renaissance design. She wears a blue mantle and rose-red tunic, both gold trimmed; her nimbus and the border of her robes are inscribed with pseudo-Cufic writings. She holds the Child, seated naked, on her left knee, facing the spectator. His right fingers are in His mouth, His left hand touches a bunch of grapes in His mother's right hand. His nimbus bears a cruciform design. Two angels, in deep lavender and rose, kneel left and right of the throne in the background; two more sit on the throne step, playing lutes, the one on the left, in pale rose, listening with upraised head; the one on the right, in lilac, looking down, profile left. Gold background. A modern gilded arch cuts the sides of the throne.

Wood, $55\frac{3}{4}$ in. *h.* by $28\frac{3}{4}$ in. *w.* (1·35 × 0·73).

Centre of altar-piece, mentioned by Vasari, painted 1426, for the Carmine, Pisa; the pilasters of the frame with SS. Peter, John Baptist, Julian and Nicholas and two parts of the predella (Martyrdom of SS. Peter and John, and Adoration of the Kings) at Berlin, 58D, 58B, 58A. Over the centre was The Crucifixion (now at Naples), at the sides S. Paul (now in the Pisa Gallery) and S. Andrew (in the Lanckoronski Coll., Vienna). The altar-piece had gone from the church by 1750. Our part was in Woodburn Coll., 1855; Miss Woodburn Sale, June 9, 1860 (21), ascribed to Gentile da Fabriano, bought Clarke. Apparently in F. H. Sutton Coll., 1864. Exhib. Grafton Gallery, 1911 (7), lent Canon Sutton. Purchased from Canon Sutton, by the aid of the National Art-Collections Fund and the Temple-West Fund, 1916.

3627 God the Father

Full face, in rose gown and blue-green cloak; a sphere in His left hand, His right raised in blessing.

Wood, roundel, 5 in. diam. (0·13).

Probably from the frame of the Naples Crucifixion. Presented by Charles Ricketts and Charles Shannon, through the National Art-Collections Fund, 1922.

School of MASACCIO

3648 The Nativity

Centre, Mary in blue cloak, and Joseph in rose robe and yellow mantle, kneel on left and right of the Child, Who lies on the ground, an ox standing over Him. Left, a woman in black sits drying a red and white cloth; right, an ass standing with head down. Background left, a brown shed; right, a brown hilly landscape with buildings and two shepherds.

Wood, $8\frac{1}{2}$ in. *h.* by 25 in. *w.* (0·22 × 0·63).

Possibly by Andrea di Giusto. Presented by Sir Henry Howorth, through the National Art-Collections Fund, in memory of Lady Howorth, 1922.

See also LIPPI (Fra Filippo), 248

MASSYS (Quentin) 1466—1530

School of Antwerp. Probably born at Louvain; influenced by Dirk Bouts. In 1491 admitted to the Antwerp Guild; worked in Antwerp; dated pictures, 1504–17; died in Antwerp.

295 Christ; The Virgin

Two half lengths, in separate panels. Left, Christ, full face, His right hand raised, His left on a crystal globe surmounted by a gold cross; His robe is light rose-red. Right, three-quarters left, the Virgin, her hands joined. She wears a gauze-like hood and ultramarine blue mantle, gold and pearl hemmed. Gold background.

Wood, arched, each 23 in. *h.* by 13 in. *w.* (0·54 × 0·33).

A version is at Antwerp (241 and 242). Formerly in Madrid; brought to the Netherlands in 1816; in William II's Sale, August 12, 1850 (23, 24). Purchased from the Royal Collection at The Hague, 1857.

715 The Crucifixion

Centre, Christ on the Cross. At its foot, clasping it, the Magdalen kneels, profile left; white dress, deep emerald-blue sleeves and grey-brown coloured mantle. Behind her, kneeling, profile left, Mary, the Mother of James; salmon-rose dress, white coif, blue sleeves and dark green cloak. Beyond her, in black, stands Salome facing the front, her hands clasped; left, S. John stands with hands joined, three-quarters right; his robe is dull vermilion. Next him, left, the Virgin, in cobalt blue, her head to right front, her figure to left; landscape grey-blue; centre, horsemen riding away. Cool tone.

Oak, arched, 35½ in. *h.* by 22½ in. *w.* (0·90 × 0·57).

Formerly ascribed to Patinir; from the Öttingen-Wallerstein Coll.; exhib. Kensington Palace, 1848 (77). Presented by Queen Victoria, at the Prince Consort's wish, 1863.

1031 Man kneeling

Half length, kneeling, three-quarters right; his head raised a little, the hands up in prayer; in black, with dark hair. In the right lower corner a book open on a rush-covered parapet. In the middle distance thatched gables, a coppice and small lake, right, in which a peasant is watering a cow. Beyond, grassy hills rise to a blue-grey mountain. A tree stem on the left reaches to the top of the picture. Grey tone.

Wood, 26½ in. *h.* by 12¾ in. *w.* (0·67 × 0·32).

In Aders Coll., *c.* 1830, as by Memling; ascribed to Mabuse by Waagen; in Green Coll., *c.* 1850; bequeathed by Mrs. Joseph H. Green, 1880.

3664 Virgin and Child with SS. Catherine and Barbara

The Virgin, seated centre, in pale sea-green with grey revers and blue petticoat, a cloth of dull red and gold behind her, holds with her right hand the Child Who puts the ring on the hand of S. Catherine kneeling in blue skirt, white stomacher, crimson sleeves and apricot cloak. Mary's left hand gives a coronet to the other Saint who kneels in crimson dress with green sleeves draped with apricot. Behind the Virgin, a pink-brown flowered hanging, and in the background a pillared hall of grey stone.

Linen, in tempera, 36 in. *h.* by 43 in. *w.* (0·91 × 1·09).

Linnell Collection (Christie's, March 15th, 1918, No. 60, as after Massys). Presented by Charles Clarke, 1922.

School of MASSYS

3901 A Holy Woman

Stands full length, half-left, in blue-green, gold embroidered mantle and white veil, weeping, with hands joined in prayer, within a grey stone, semi-circular, round-topped niche.

Oil on oak, 45⅛ in. *h.* by 14¼ in. *w.* (1·14 × 0·36).

Probably part of an altar-piece with **3902**, but may be by another hand, related to the painter of Mrs. Alfred Morrison's triptych. Colls. Earl Cowley (Christie's, 1885, No. 34 as Dürer): Wagner, 1885. Presented by Henry Wagner, 1924.

3902 S. Luke painting

The Saint, full length, profile left, in fur cape, blue-grey robe, fur-lined, with crimson sleeves and scarlet cap, is painting a full-length Virgin and Child on an arch-topped panel on an easel. He is seated on a green upholstered wood settee. Foreground, the ox and a triangular stool with painting materials. Right, a window and a large convex mirror reflecting the saint. On the far wall, curtained shelves carrying majolica, glass vessels and books.

Oil on oak, 45 in. *h.* by 14¼ in. *w.* (1·14 × 0·36).

See note on **3901**. Colls. Earl Cowley (Christie's, 1885, No. 34 as Dürer): Wagner, 1885. Presented by Henry Wagner, 1924.

MASTER OF THE AACHEN ALTAR-PIECE

Active *c.* 1480—*c.* 1520

School of Cologne. Named from the altar-piece with wings in the Cathedral, Aix-la-Chapelle. Other works in Aix Museum, Berlin, and Sigmaringen. Influenced by Hugo van der Goes.

1049 The Crucifixion

Christ hangs between the thieves whose bodies are contorted. At the foot of the Cross stand the Virgin and S. John. Mounted soldiers and other figures are near. In the left foreground a woman kneels with uplifted hands. In the background other incidents of the Passion.

Wood, in oil, 41½ in. *h.* by 47¼ in. *w.* (1·05 × 1·19).

The wings are at Liverpool (41 and 42). Presented by E. Shipperson, as by Aldegrever, 1847.

MASTER OF S. BARTHOLOMEW

Active 1485?—1510

School of Cologne. So-called from the altar-piece at Munich. Also called Master of the S. Thomas altar-piece. Possibly scholar of Schongauer before 1491. Later perhaps visited the Netherlands and influenced by R. van der Weyden.

707 SS. Peter and Dorothy

Left, standing full length, slightly right, S. Peter in dark Antwerp blue, with light blue collar and cuffs and brick-red cloak. With his right arm he supports an open book and two large keys; in his left hand spectacles with a grille over the lenses. Right, S. Dorothy stands full length, slightly left; her under-dress is reddish-plum, her over-

bodice and skirt white, lined with red. Her right hand at her bosom holds a rosebud; her left, a basket full of flowers. Behind, a gold hanging; above, distant hill-tops and blue sky. On the back, probably by an assistant, S. John Evangelist and the Virgin and Child.

Oak, 49½ in. *h.* by 27½ in. *w.* (1·25 × 0·69).

The corresponding shutter is at Mainz (441). From Öttingen-Wallerstein Collection; exhib. Kensington Palace, 1848 (67), as by L. van Leyden. Presented by Queen Victoria at the Prince Consort's wish, 1863.

LENT Descent from the Cross

From a ladder leaning against the Cross, in the centre, a man in a blue fur-lined gown and blue hose, and another in white, lower the body of Christ into the arms of Joseph of Arimathea, in a blue gown and scarlet cap. Against the foot of the ladder, S. Mary Magdalene in red and gold brocade dress and green mantle leans weeping, comforted by a woman behind her holding the Crown of Thorns. On the left, the Virgin in blue mantle over mauve-pink robe, rests fainting in the arms of S. John in scarlet robe, behind whom a woman stands weeping. The ground is of grey-brown rocks; the background of gold framed with florid architectural detail.

Oil (?) on oak, 29½ in. *h.* by 18⅝ in. *w.* (0·75 × 0·47).

Probably Waagen iii, 333, as Dürer. Coll. Meynell Ingram, Temple Newsam. Exhib. Leeds, 1868 (505, as Dürer); R.A., 1881 (229, as Dürer, lent Meynell Ingram); B.F.A.C., 1906 (18. Lent Hon. E. Wood); Grafton Galls., 1909–10 (74. Lent Wood). Lent by Lord Irwin, 1926.

MASTER OF CAPPENBERG. *See* WESTPHALIAN SCHOOL, 263, 2154

MASTER OF THE CASSONI

Florentine School. Active middle of 15th century. Painter of a group of marriage chests and salvers, of which examples are at Modena, Venice (Museo Correr), Turin, and the Victoria and Albert Museum.

3898 Marriage Salver: Triumph of Love

Centre, Eros, nude, with golden wings, bow and arrows, stands, surrounded by flames and accompanied by winged putti carrying bows and arrows, on a golden chariot drawn by horses with dull red and gold brocade trappings, ridden by negro pages. Preceding and following are groups of young men and women, in richly decorated scarlet, black and gold costumes. Foreground, centre, Aristotle in scarlet robe ridden by Campaspe: right, Samson and Delilah. Background, grey rocks and dark green trees bearing red fruit: hills, buildings and a river in the distance. On the reverse, a pelican standing in a flower-covered meadow, between the arms of the Strozzi and Wiesel families: above, trees with fruit and blossoms, and the sun.

Tempera on wood. Twelve-sided; base and frame in one piece. 27 in. *h.* by 27¼ in. *w.* (0·68 × 0·69).

Schubring, 199, 200. Also attrib. Pier Francesco Fiorentino. Ch. Butler Coll. Exhib. New Gallery 1893–94 (as Giovanni di Paolo). Presented by Henry Wagner, 1924.

MASTER OF THE DEATH OF THE VIRGIN

Active 1510—1530

Antwerp School. The Meister des Todes Maria, so called from pictures at Munich and Cologne; influenced by Q. Massys and Patinir; worked probably in Antwerp, and perhaps travelled to Cologne and Genoa. Probably identical with Joos van Cleef the elder, or Joos van der Beke, who was born at Cleve, or Antwerp, in 1485, member of S. Luke's Guild, Antwerp, 1511; died at Antwerp, 1540.

2155 Adoration of the Kings

Centre, the Virgin in blue-green mantle over a grey robe, sits in a Renaissance courtyard holding the Child. At her feet, left, kneels a king, bareheaded, in crimson furred mantle over blue tunic, who supports the Child as He leans forward, and kisses His hand. Behind, left, stands S. Joseph in blue-green head-dress, dull green cloak, and grey robe. Background, right, the other kings in crimson and green, with their suite, enter through a doorway. Through a wall opening, centre, a hilly landscape with a castle.

Oil on panel, 26¾ in. *h.* by 22 in. *w.* (0·68 × 0·56).

Krüger Coll., Minden (Part II, 20), attributed Schwarz. Purchased, Krüger Coll., 1854.

2603 Holy Family

Right, half length, the Virgin stands, three-quarters left, feeding the Child, Who stands on a parapet, naked and clasping her breast. Her left hand outstretched at His feet, over a spray of cherries. Her robe is Antwerp blue, her cloak vermilion. Left, full face, with eye-glasses and straw hat, S. Joseph reads a book upon a desk. Dark brownish background.

Wood, 19½ in. *h.* by 14½ in. *w.* (0·49 × 0·36).

Bought by Salting, 1890; exhibited B.F.A.C., 1892 (48). Of similar pictures, one is in the Musée des Vosges, Epinal. On loan since 1895. Salting Bequest, 1910.

See also FLEMISH SCHOOL XV–XVI CENTURY, 265

MASTER FROM DELFT

Active 1490—1530

Dutch School. Related to the Master of the "Virgo inter Virgines"; working in Delft for the Burgomaster Dirk van Beest, *c.* 1520.

2922 The Crucifixion, Road to Calvary, and Deposition

Triptych. Central panel: Christ crucified between thieves; the Magdalen kneels, right, profile left; a disciple in emerald green and pale orange-vermilion, left, profile right. Between them a soldier in green and apricot, insulting them and Christ. Left foreground, the Virgin, in black and deep blue-green, swooning; S. John, in brown and deep scarlet, and the two Maries; extreme left, the Donor kneels, in a white habit; right, four mounted men and one on foot. Left background, the Procession to Calvary; right, the Agony in the Garden.

Left shutter: the Road to Calvary. Centre, a soldier with his back turned, bending down. The Christ, left, pulled down steps

by a soldier in rose-red. Pilate, within an arched window above; a trumpeter, centre, leaning out of a window. Right background, horsemen and the two thieves bound; right foreground, Mary kneels weeping. Nineteen figures in the main group, nine in the right back ground; flesh greyish; draperies clear, chiefly rose, dark green, and gold-apricot. On the back, in monochrome, the Virgin left, holding the Child; S. Augustine right; a flattened arch behind.

Right shutter: The Deposition. Across the foreground, the Holy Women, the Virgin, and S. John. Above them, on the hill side, the Deposition; two horsemen riding away, left background, two soldiers watching, right. Heavy green-blue sky throughout, with dark yellow-grey clouds. Flesh tone, pale grey; principal draperies, rose-crimson, brown-green and white. On the back, in monochrome, left S. Peter, right the Magdalen, three-quarters left; behind, a flattened arch.

Wood, centre, 38½ in. *h.* by 41½ in. *w.* (0·97 × 1·05). Shutters, 40 in. *h.* by 19½ in. *w.* (1·01 × 0·48).

Perhaps identical with (83) Northwick Sale, July 26, 1859, "Martin Schoen," bt. by J. Scott (£63). In the Brownlow Coll. *c.* 1860. Exhib. R.A., 1893 (170), attributed to Schongauer. Presented by Earl Brownlow, 1913.

MASTER OF FLÉMALLE. *See* CAMPIN (Robert)

MASTER OF THE HALF LENGTHS

Active 1525—1540

Flemish School; possibly working in Bruges. Named from the "Three Ladies making Music," in the Harrach Collection, Vienna.

720 Repose in Egypt

The Virgin is seated, centre, full length full figure, looking down to the right front. Her right hand on her bared breast. The Child, seated on her left knee, leans to right, taking fruit from a plate held by S. Joseph. Right, a tree and a fountain. Landscape distance. Flesh tone, rose-grey.

Oak, angles cut at top, 32¼ in. *h.* by 24¾ in. *w.* (0·81 × 0·62).

The above in reverse was in Rath Collection, Budapest, later in Sedelmeyer, now in the Johnson, Philadelphia. Our picture was ascribed to Scorel in the Öttingen-Wallerstein Coll.; exhib. Kensington Palace, 1848 (74). Presented by Queen Victoria at the Prince Consort's wish, 1863.

721 Portrait of a Lady

Bust portrait; a young woman looking down to left front. She wears a blue bodice bordered with brown fur, a rose-coloured mantle and green pleated veil, gold fringed. Behind, right, a green curtain with a gold fringe. Flesh tone, rosy.

Oak, 10 in. *h.* by 7¼ in. *w.* (0·25 × 0·18).

From Öttingen-Wallerstein Coll.; exhibited Kensington Palace, 1848 (70), as by B. van Orley; presented by Queen Victoria at the Prince Consort's wish, 1863.

MASTER OF LIESBORN

Working *c.* 1465

School of Westphalia; painted the High Altar at Liesborn in 1465. Influenced by the Cologne School.

254 SS. Ambrose, Exuperius and Jerome

Full lengths. Left, S. Ambrose, facing front, mitred and in a rose-red, green-lined cope, over a green dalmatic and white alb. Centre, full face, in armour, S. Exuperius, Martyr. Right, three-quarters left, S. Jerome, in a red cappa and hat and a dark blue cassock; in the right corner his lion, rampant. Three arches in background, filled with gold. Tone, warm grey.

Canvas on wood, tempera and oil, 46½ in. *h.* by 26 in. *w.* (1·18 × 0·66).

Krüger Coll., Minden, 1848 (Part I, 8).

255 SS. Gregory, Hilary and Augustine

Left, S. Gregory, full length, facing slightly right, a green book in his left hand, a red cross in the right; triple-crowned papal tiara, dark blue cope fringed with white, red and green, over a red and gold dalmatic and white alb, and red shoes. Centre, S. Hilary, armed; over his shoulders a red cloak. Right, S. Augustine, in brown habit and apple-green cope. Three arches, gold filled, in background; paved floor. Tone, warm grey.

Canvas, on wood, tempera and oil, 46½ in. *h.* by 26 in. *w.* (1·18 × 0·66).

Krüger Coll., Minden, 1848 (Part I, 9).

256 The Annunciation

Left, seated by a desk, the Virgin; her dress is of gold and red brocade, her mantle indigo. Behind her a deep rose-pink canopied bed; on her left, in perspective, a cupboard, and settee with three cushions. Right, three-quarters left, the angel kneels, in a bronze-green cope, lined in faded rose, a sceptre with an inscribed scroll (AVE GRATIA, etc.) in his left hand. Tone, cool clear grey, rose in lighter flesh tones.

Canvas, on wood, tempera and oil, 37½ in. *h.* by 27 in. *w.* (0·95 × 0·68).

Krüger Coll., Minden, 1848 (Part I, 14).

257 Presentation in the Temple

To left of centre, standing three-quarters right, the Virgin hands the Child to Simeon, who wears a bronze dalmatic over a rose alb, and a mulberry head-dress. Left, profile right, a woman in apple-green, holding a birdcage; extreme right, nearly profile left, a bearded man in blue and red, his hands in his sleeves. Gothic church interior. Eight figures. Tone, cool clear grey.

Canvas, on wood, tempera and oil, 37½ in. *h.* by 27 in. *w.* (0·95 × 0 68).

Krüger Coll., Minden, 1848 (Part I, 15).

258 Adoration of the Kings

Centre, the Child lies on His mother's lap. Below, left, a white-haired king kneels, offering a cup. Right, holding the Child's foot, another kneels, in pale blue and dark bronze-green. Tone, cool clear grey.

Canvas, stretched on wood, 9 in. *h.* by 14½ in. *w.* (0·22 × 0·36).
Krüger Coll., Minden, 1848 (Part I, 16).

259 Head of Christ on the Cross

Head and breast, inclined to the left; the letters I.N.R.I. on the Cross. Gold background.
Canvas, stretched on wood, tempera and oil, 13 in. *h.* by 11½ in. *w.* (0·33 × 0·29).
Krüger Coll., Minden, 1848 (Part I, 12).

260 SS. John, Scholastica and Benedict

Left, in old rose and vermilion, S. John, turned left, head to right; centre, full face, holding a red and gold crozier, and dressed in black and white, S. Scholastica. Right, three-quarters left, S. Benedict, a book in his hands. Heads and shoulders. Tone, clear golden grey.
Canvas, stretched on wood, 22 in. *h.* by 28 in. *w.* (0·55 × 0·71).
Krüger Coll., Minden, 1848 (Part I, 10).

261 SS. Cosmas, Damian and the Virgin (?)

Left, in a red fez and apple-green cloak, S. Cosmas, turned slightly right, holding an earthenware jar; centre, in a blue furred cap and cloak, S. Damian, a metal casket in his left hand; right, the Virgin (?), white coiffed, in pale rose-red and blue; gold ground and haloes. Bust lengths. Tone, clear golden-grey.
Canvas, on wood, tempera and oil, 22 in. *h.* by 28 in. *w.* (0·55 × 0·71).
Krüger Coll., Minden, 1848 (Part I, 11).
254–261 all part of the high altar of the Klosterkirche, Liesborn. Purchased, Krüger Coll., Minden, 1854.

School of the MASTER OF LIESBORN

262 The Crucifixion

In the centre Christ on the Cross; left, SS. Scholastica, Mary Magdalene, Anne with the Virgin in her arms (who holds the Infant Christ). Right, SS. John the Evangelist, Andrew, Benedict, and Agnes with the Lamb. View of Jerusalem in background.
Canvas, on wood, oil and tempera, 15 in. *h.* by 46 in. *w.* (0·38 × 1·18).
Perhaps a predella. From the Klosterkirche, Liesborn.
Krüger Coll., Minden, 1848 (Part I, 25). Purchased, Krüger Coll., Minden, 1854.

2152 S. Dorothy

Kneeling, half right, looking upwards, in rose-pink mantle, fastened with a gold brooch, over pale blue robe. Pink and white roses wreathe her head, and fill a basket in her left hand. In her right hand a pink rose. Gold halo inscribed: *Scta dorotea.* Background of brown-green foliage, green fields and rocks, blue hills and sky.
Oil (?) on wood, 31¾ in. *h.* by 19 in. *w.* (0·81 × 0·48).
Krüger Coll., Minden, 1848 (Part I, 19).

2153 S. Margaret

Kneeling, half left, in blue mantle, lined cool grey, over pink robe. Her right hand holds a slender gold cross, her left a gold chain which

secures the red-brown dragon, right. Head-dress of gold and pearls; gold halo inscribed: *Sancta Margaret.* Background of dark brown-green foliage, green rocks and fields, blue sky.

Oil (?) on wood, 31¾ in. *h.* by 19 in. *w.* (0·81 × 0·48).

Krüger Coll., Minden, 1848 (Part I, 20).

2152–3, from a chapel, now destroyed, in Lippstadt. Purchased, Krüger Coll., Minden, 1854.

MASTER OF THE LIFE OF THE VIRGIN

School of Cologne; active 1463–80; so called after seven scenes at Munich (22–28); influenced by Lochner and D. Bouts. Possibly Johann von Duyren (*d.* 1495).

706 Presentation in the Temple

Centre, an altar. Before it on the step, Simeon, profile left, taking the Child from Mary. Simeon wears a black cope with a gold hood and green lining, pale shell-pink gown, black shoes and stockings. Mary, left, standing on the step in dark indigo, nearly profile right. Joseph behind her wears red and dark grey. Behind him, three women and one man, facing right. Right stand six figures; conspicuous among them a woman in clear cold green and rose-pink. Gold background, paved floor; the altar steps green. Fourteen figures. Tone, clear golden-grey.

Linen attached to oak, 32½ in. *h.* by 42 in. *w.* (0·82 × 1·06).

The eighth of the Munich series; originally the inside panels of an altar in S. Ursula, Cologne. From the Öttingen-Wallerstein Collection. Exhibited, Kensington Palace, 1848 (64), as by Israel von Mecheln. Presented by Queen Victoria, at the Prince Consort's wish, 1863.

MASTER OF MÉRODE *See* CAMPIN (Robert)

MASTER OF THE MORRISON TRIPTYCH *See* Follower of GEERTGEN TOT SINT JANS 1085

MASTER OF MOULINS Active *c.* 1480—*c.* 1520

French School. Named from the triptych in the Cathedral of Moulins. Also known as Le Peintre des Bourbons from the portrait of Pierre, duc de Bourbon, and his family in the triptych. Other work attributed to him is at Autun, Glasgow, Brussels and the Louvre. Generally identified with Jean Perréal, who was patronised by Pierre de Bourbon, and in the service of Louis XII and Francis I.

4092 The Meeting of Joachim and Anne

Left, Anne, profile right, in scarlet dress, golden girdle, yellow head-dress and white veil, runs to kiss Joachim, profile left, with dark brown hair and beard, wearing a dull purple cloak, lined claret, over a green robe, crimson cap, and a sword. Right, stands the Emperor Charlemagne, three-quarters right, with dark brown hair and beard, in crimson cloak with border, lining and tippet of ermine, over golden armour, a coat of mail, and a surcoat bearing per pale the eagle of the

Holy Roman Empire and France ancient. His golden crown is high-arched, decorated with rubies, sapphires, pearls and emeralds, has the imperial eagle at the crest, and the lilies of France at the rim. His right hand holds a crystal globe, his left is extended. On the ramparts behind hangs a strip of gold and crimson brocade. Background, left, the Golden Gate, of pinkish brown and pale grey stone, decorated with cupids and garlands in gold ; right, castellated buildings and a city of grey stone, possibly Moulins or Bourbon l'Archambault, with a moat and green hillside.

Oil on oak, cradled, 28½ in. *h.* by 23¾ in. *w.* (0·72 × 0·59).

Left portion of an oblong altar-piece. The centre is missing : an Annunciation in the Ryerson Coll., Chicago, may be the right-hand portion.

From a private coll. in France ; passed through hands of Kleinberger and Cassirer into a Dutch private coll. Purchased from Agnew out of the Temple-West Fund, 1925.

MASTER OF OULTREMONT *See* FLEMISH SCHOOL, XV—XVI CENTURY, 1036

MASTER OF S. GILES

Netherlandish School, 15th century. Worked in France.

1419 The Legend of S. Giles

Right, three-quarters left, the Saint sits on a bank near the foot of a tree, surrounded by shrubs and wild flowers. He protects a hunted hind, his right hand transfixed by an arrow. On one knee before him a young man, in a green velvet mantle faced with scarlet and gold brocade, behind whom kneels an ecclesiastic. A man in a crimson mantle standing in the left foreground, may represent the painter. In the background, left, a group of youths, an archer in a striped tunic, and five mounted men. In the distance a hilly landscape, with a town.

Wood, 24 in. *h.* by 18 in. *w.* (0·61 × 0·45).

A companion piece, representing S. Giles elevating the Host, was in the Dudley Coll. ; now in Lady Seaforth's. They may have formed a diptych, or been wings to a central panel.

Ours was in the T. Emerson Sale, May 27, 1854 (63), bt. Webb. In the Northbrook Collection, 1854 ; exhib. R.A., 1872 (224) ; as Lucas van Leyden ; B.F.A.C., 1892 (35) ; R.A., 1894 (181) ; purchased from Northbrook Coll., 1894.

MASTER OF THE S. URSULA LEGEND

Flemish School. Close follower and possibly pupil of Memling. Active during later part of the 15th century. Takes his name from eight panels forming the wings of an altar-piece in the Convent of the Black Sisters at Bruges.

3379 Virgin and Child with Two Angels

The Virgin, half-length, full face, standing behind a wooden sill, on which the child is seated, naked, on the Mother's mantle. Her hair is chestnut, her bodice grey, her mantle blue-green with shot rose lining. Behind her a rose damask curtain with green borders : to

left and right pale rose curtains; and beyond them two angels, seen head and shoulders, one in apricot, the other white.

Oak, 18½ in. *h.* by 13½ in. *w.* (0·47 × 0·34).

Murray Marks Coll., ascribed to A. Bouts. Purchased out of the Lewis Fund from Messrs. Brown & Phillips, and ascribed to Jacques Daret, 1918.

MASTER OF WERDEN

German school, second half of 15th century. Painter of the following four pictures, found in the old Abbey of Werden, near Düsseldorf; otherwise unknown.

250 SS. Jerome, Bernard, Giles and Romuald (?)

Full lengths; standing left, full face, in red-rose hat and cappa, S. Jerome; centre, full face, SS. Bernard and Giles in brown-black cowls; a doe on its hind legs by S. Giles; right, in white robes, three-quarters left, S. Romuald, reading from a book. Blue sky, landscape background. Gold haloes; cool grey tone.

Wood, in oil, 48 in. *h.* by 32½ in. *w.* (1·21 × 0·82).

Krüger Coll., Minden, 1848 (Part I, 29).

251 SS. Augustine, Ludger, Hubert and Maurice

S. Augustine, left, in a golden cope, faces the right front; next him S. Ludger, mitred, in an apple-green cope, full face, reading; next S. Hubert, turned right, in a gold chasuble, a doe on a green book in his left hand; right, in armour and a crimson cloak, S. Maurice, bareheaded. Blue sky, landscape background. Tone, cool grey.

Wood, in oil, 48 in. *h.* by 32½ in. *w.* (1·21 × 0·82).

Krüger Coll., Minden, 1848 (Part I, 27).

252 Conversion of S. Hubert

The Saint kneels centre, profile right, in crimson and red-orange. To the left his dark bay horse and attendant in deep blue and red; a black hound behind the Saint, and a small terrier in front of the stag, who stands, extreme right, a Crucifix between his horns. Grassy hills in the left and right mid-distance; right, S. Hubert hunting; deep indigo distance against a gold-leaf sky. Tone, cool grey.

Wood, in oil, 48 in. *h.* by 32½ in. *w.* (1·21 × 0·82).

Krüger Coll., Minden, 1848 (Part I, 28).

253 The Mass of S. Hubert

Centre, S. Hubert stands, profile left, before an altar hung with green, fringed with white, red and blue. He looks up at a descending angel, holding a stole. Left, in dark crimson, with an indented edge, a man looking at S. Hubert; in the centre background, full face, another man in pale carmine under an apple-green slashed robe, his right hand raised. Behind the Saint two priests in black and gold. Five other figures. In the background, vaulting above a golden wall. Tone, warm golden-grey.

Wood, in oil, 48 in. *h.* by 32½ in. *w.* (1·21 × 0·82).

Krüger Coll., Minden, 1848 (Part I, 26).

250–251 the outside and **252–3** the inside of the wings of an altar-piece painted for the Monastery at Werden; probably executed 1474–78. All purchased, Krüger Coll., Minden, 1854.

MATSYS *See* MASSYS

MATTEO DI GIOVANNI 1430–35—1495

Sienese School. MATTEO DI GIOVANNI DI BARTOLI, born at Borgo San Sepolcro; influenced by Domenico di Bartolo, Sassetta, and Sano di Pietro; probably worked with Piero della Francesca, in Borgo San Sepolcro. In 1457, painting in the Chapel of S. Bernardino in the Duomo of Siena.

247 Ecce Homo

A head of Christ crowned with thorns, turned slightly left, looking down; the hands crossed. On the cruciform nimbus: YHS.XPS.NAZ; on the lilac-red border round the blue background: IN NOMINE IHV OMNE GENVFLEC(TET) CELESTIVM TERESTIVM ET INFEN . . .

Wood, in tempera, 8½ in. square (0·21).

Purchased as by Niccolò Alunno, Bammeville Sale (50), June 12, 1854.

1155 The Madonna of the Girdle

Centre, the Virgin seated, full length, full face, in rose-red, white and green. Christ above, bending downward; to His left and right saints, the Baptist conspicuous. Ten angels each side of and below the Virgin; their dresses scarlet-vermilion, ultramarine-ash, mulberry, rose, red, and deep green. She has a nimbus inscribed: REGINA CELI LETARE. Below, S. Thomas stands by her empty marble tomb, catching her girdle; beyond, low landscape. Gold background. Tone, cool.

Wood, pointed top, in tempera, 130½ in. *h.* by 68½ in. *w.* (3·31 × 1·73).

Purchased from the Signori Griccioli, near Siena, 1884.

1461 S. Sebastian

Full length, nearly full face; the martyr's crown in his right hand, in his left the palm. Above, two angels crown him, one in green and lavender, the other in rose. Behind, left and right, low cliffs; between them a distance of low country, with a winding stream. Tone, pale.

Wood, arched top, in tempera, 49¾ in. *h.* by 23½ in. *w.* (1·26 × 0·59).

Purchased from Bardini, Florence, 1895.

MAZO (Juan Bautista Martínez del) 1600?—1667

Spanish School. Born in Madrid; entered the studio of Velázquez, whose daughter he married, 1634. On the death of his father-in-law, 1660, he became Court painter.

1376 Duel in the Pardo

A landscape with figures. In the foreground, four cavaliers, with a groom and pony. In the middle distance other figures, six of them in a group, by two tall pollarded trees; trees to the right. In the distance, the Sierras. Grey, gloomy sky; brown-grey tone.

Canvas, 34½ in. *h.* by 48½ in. *w.* (0·87 × 1·23).

Exhib. R.A., 1880 (118), lent Gregory. Bequeathed by Sir William H. Gregory, 1892.

2926 Mariana of Austria

Seated, full length, centre, in an arm-chair, three-quarters left. She wears a widow's hood and white habit ; in her right hand, a sheet of paper inscribed *Señora* with signature. Right foreground, a dog lies on the tesselated pavement ; a large brown curtain right and centre background. Beyond, left, two nuns, an attendant kneeling offering fruit to the little King, a little girl, and a dwarf ; in the background, a little coach and a statue of Venus. Flesh tone, gold-grey. Signed : *Juan Bap. del Mazo.* 1666.

Canvas, 77½ in. *h.* by 57¼ in. *w.* (1·95 × 1·44).

Mariana, the second wife of Philip IV and mother of Charles II.

Repetitions in the Cook and (1883) the Villahermosa (Madrid) Collections. Exhibited R.A., 1890 (129) ; 1912 (91). Presented by Rosalind, Countess of Carlisle, 1913.

See also SPANISH SCHOOL, 1308

MAZZA (Damiano) *See* TITIAN (School of), 32

MAZZOLA (Filippo) 1460—1505

School of Parma. Born in Parma, sometimes called MAZZUOLA. Pupil of Giovanni Bellini and influenced by Antonello.

1416 Madonna and Child with two Saints

The Virgin seated centre, half length, three-quarters left ; she offers a pear to the Child, Who sits, naked, on her right knee, caressing a goldfinch. Left, profile right, S. Jerome ; right another Saint with a book. Sky background. Signed : PHILIPPUS·MAZOLA·P·P·.

Wood, 21¾ in. *h.* by 29 in. *w.* (0·55 × 0·73).

Purchased from C. Fairfax Murray, Lewis Fund, 1894.

MAZZOLA (Francesco) *See* PARMIGIANO

MAZZOLINO DA FERRARA (Lodovico) 1478 ?—1528 ?

School of Ferrara. Born at Ferrara ; pupil of Ercole Roberti and perhaps Panetti ; influenced by Costa. Influenced Dosso and Battista Dossi ; died in Ferrara.

82 Holy Family with S. Francis

Right centre, the Virgin seated full length ; behind her, right, S. Joseph ; the Child on her right knee, naked, full face ; on the left kneels S. Francis. Behind him S. Elizabeth, profile right, her right hand on the little S. John's head ; a monkey, extreme left. Drapery colours, brown, blue and plum-red.

Wood, arched top, 21 in. *h.* by 15½ in. *w.* (0·53 × 0·39).

Probably from Lercari Palace, Genoa ; imported by Wilson, 1806: sold by Coxe, 1807 (2) ; Humble Sale, April 1, 1812 (58), bt. H. Carr, Exhib. B.I., 1823 (147). Holwell Carr Bequest, 1831.

169 Holy Family

Centre, seated, full face, the Madonna holds the Child on her left knee. Her tunic is red and gold, her cloak blue. Left, S. Nicholas of Tolentino kneels. Behind him two winged angels ; above the Virgin,

the Dove and the Almighty in clouds. Right, S. Joseph in crimson and blue.

Wood, 24 in. *h.* by 18¾ in. *w.* (0·61 × 0·47).

Probably from Lercari Palace, Genoa; imported by Wilson, 1806; but not in Buchanan's list. Purchased from W. Beckford, 1839.

641 The Woman taken in Adultery

Christ stands to the left facing the woman, right; sixteen figures stand about them. Left foreground, a man kneels reading the writing on the pavement; under a portico above the heads of the main group are several figures.

Wood, arched, 18 in. *h.* by 12 in. *w.* (0·45 × 0·30).

In Beckford Sale, October 11, 1823 (178), bt. Smith; Stokes Sale, 1853, bt. Smith. Purchased from E. Beaucousin, Paris, 1860.

1495 Christ disputing with the Doctors

Christ on a raised throne, in green and gold; the doctors on each side; statues in background. Right, a man seated profile left, a book on his thigh; a bearded man facing him points to the book.

Wood, 12 in. *h.* by 8⅝ in. *w.* (0·30 × 0·22).

Another picture (12 × 17½) was in Ottley, Rogers and Northbrook Colls.; two others in Berlin. Ours, brought from Bardini Coll., Italy, purchased from Agnew, 1897.

3114 Adoration of the Shepherds

Mary kneeling nearly profile left, in deep crimson tunic, and pale grey-blue mantle; Jesus lies naked in a white cloth, centre, raised on Hi right elbow, blessing His mother. Left, a shepherd stands in grey and red-gold; right, S. Joseph seated asleep. Centre background the ox and ass in a stall below a tree. Farm in left distance; mountains and sunrise sky.

Wood, 15½ in. *h.* by 13½ in. *w.* (0·39 × 0·34).

On back, Costabili Coll. label, No. 129, and brand; No. 89 in 1838 Catalogue. Bought by Layard, 1866. Layard Bequest, 1916.

MELDOLLA (Andrea) *See* SCHIAVONE (Andrea)

MELONE (Altobello) Working 1517

School of Cremona. Possibly a pupil of Boccaccio Boccaccino. Best known by his paintings in the Duomo of Cremona.

753 Christ and the Two Disciples going to Emmaus

Christ, left, dressed as a pilgrim in blue, stands touching one of the disciples; they are walking, right, in blue, green and gold. Landscape background.

Wood, 57 in. square (1·44).

From the Carmelite Church, Cremona; purchased from Castelbarco Collection, Milan, 1864.

MELOZZO DA FORLÌ 1438—1494

Umbro-Romagnole School. MELOZZO DA FORLÌ, or DEGLI AMBROSI, born at Forlì; pupil of Piero della Francesca. 1461–72 in Rome; 1473–76 at Urbino; till 1481 again in Rome, with a visit in 1478 to Loreto.

School of MELOZZO

755 Rhetoric

The Muse, in deep grey-green, slashed white, and trimmed with gold and pearls, enthroned, presenting an open book to a man kneeling on her right, on the steps before the throne; he is dressed in a black gown, and has a red cap hanging behind him. On a frieze above the marble throne an inscription, showing the title of Federigo Montefeltro, Duke of Urbino: (D) VX VRBINI MONTIS FERITRI AC.

Wood, 61½ in. *h.* by 40½ in. *w.* (1·54 × 1·02).

756 Music

The Muse, enthroned, in scarlet and pale rose; in her right hand a clasped volume; with her left she points to a small regal. On the lowest step of the throne kneels Costanzo Sforza of Pesaro, the Duke's brother-in-law, profile right, in red, grey and mulberry. Above another portion of the inscription—IECLESIE GONFALONERIVS.

Wood, 61½ in. *h.* by 38½ in. *w.* (1·54 × 0·97).

Two of a series of the Seven Liberal Arts painted between 1474–78 for the Library at Urbino; others are at Berlin (54 and 54A). Now generally ascribed to Justus of Ghent, painting under the influence of Melozzo; but a recent ascription is to Pedro Berruguete, who also worked at Urbino. From Conti Coll., Florence, bt. by W. Spence. Purchased from him, Florence, 1866.

3831 Portraits of the Montefeltro family

Three figures standing profile, half length, arranged in depth, looking to left through a half-open window, over a fortress upon an expanse of water. Right, a middle-aged man, clean shaven, short grey hair, with black and white check cap, brocade tunic over russet robe and white shirt; on his chest are crossed a chain and double cord sustaining a wallet; his gloved left hand rests on the window; centre, a boy with curling hair, in a red quilted cap, who holds a red book; left, a little fair-haired girl in a blue cap, gold-trimmed. In the top right-hand corner, in gesso relief, a Montefeltro coat of arms.

Panel, 16 in. *h.* by 14⅜ in. *w.* (0·406 × 0·365).

The boy resembles the young Guidobaldo Montefeltro, in the Windsor painting of Federigo, Duke of Urbino, and his Court. He was b. 1472, succeeded his father 1482, d. 1508. The other figures may perhaps be Ottaviano Ubaldini, *c.* 1437–98, nephew, chief minister and treasurer to Federigo, guardian of Guidobaldo, Governor of Urbino; and Lucrezia of Aragon, affianced to Guidobaldo, 1474.

Purchased out of the Florence Bequest from T. Hanson Walker, junr., 1924.

MEMLING (Hans) 1430–35—1494

Netherlandish School. MEMLING, MEMLYNC or MEMLYNGHE was born possibly in Memelynck, near Alkmaar; probably was apprenticed to a Cologne or Mayence painter, and worked at Cologne before he went to Bruges, *c.* 1465. In 1467 he was a master painter in Bruges; about 1480 he bought a house there; dated works, 1467–91. Died in Bruges.

686 Virgin and Child enthroned in a Garden

The Virgin, seated full length, in the centre; a book in her left hand; the Child naked on her lap, looking to the left. Her dress is blue-black, her mantle clear red-pink, as is the canopy. Left, an angel kneels playing a lute; right, S. George, the dragon at his feet; in front, the donor, in black, kneeling, three-quarters left. Beyond the garden an estuary with a castle and shipping.

Wood, 21¼ in. *h.* by 14⅜ in. *w.* (0·54 × 0·37).

From Gierling and Fontaine Colls. Purchased Weyer Sale, Cologne (234), Aug. 25, 1862.

709 Virgin and Child

The Virgin stands, half length, full face, behind a ledge, clasping the Child who sits naked on a white cushion. Principal colours, dark emerald green, gold, and clear red-pink. Flesh tone, clear grey-golden.

Oak, 16 in. *h.* by 11¼ in. *w.* (0·40 × 0·28).

From Öttingen-Wallerstein Collection; exhib. Kensington Palace, 1848 (53), as by Van Eyck. Presented by Queen Victoria at the Prince Consort's wish, 1863.

747 SS. John Baptist and Lawrence

Two panels. Left, full length, three-quarters right, S. John Baptist in yellow-brown and violet-purple, a lamb on his left arm. Right, S. Lawrence, nearly full-face, in white alb, ultramarine apparels, and vermilion dalmatic, holding a book and gridiron. Landscape background; a turret and two little figures in right distance. On the back storks or cranes with bright red crests, and on one of the panels a coat-of-arms.

Oak, 22½ in. *h.* by 6¾ in. *w.* each (0·57 × 0·17).

Purchased from Sano, Paris, 1865.

2594 The Duke of Cleves

Half length, three-quarters right, his hands joined; a book before him in the right corner. His hair is dark chestnut; he wears white, crimson and black. Dark background; a marble column left and right; flesh tone, clear.

Wood, 15½ in. *h.* by 10 in. *w.* (0·39 × 0·25).

From Felix Coll., Leipzig. Bought by Salting about 1900. Exhib. R.A., 1902 (2). Salting Bequest, 1910.

MENGS (Anton Raphael) 1728—1779

German School. Born at Aussig, Bohemia; taught by his father; in 1741 went to Rome; 1744, returned to Saxony and became Court painter. Rome, 1745; Dresden, 1749; Rome, 1752; Madrid, 1761. Died in Rome.

Ascribed to MENGS

1099 Virgin and Child, with S. John Baptist

The Virgin, seated, half length; the Child asleep on her right shoulder. Left, stands the youthful S. John with a cross.

Cartoon in black chalk on paper, circular, 28 in. diameter (0·71).

Bequeathed by Miss Harriet Kearsley, 1881.

MERCIER (Philippe) 1689—1760

French School. Born in Berlin of French parents: pupil of Antoine Pesne; visited France and Italy; 1720, settled in Hanover; accompanied Frederick, Prince of Wales, to England as his painter; settled in England; visited Spain and Portugal. Painted portraits and genre. Died London.

4036 A Gentleman in a Gold-brown Coat

Standing, half length, quarter left, right hand in waistcoat, left arm resting on base of a column, right. Wears full-bottomed wig, white shirt with lace cravat and ruffles. Landscape background, with trees left. Signed: . . . *erc* . . . 1740.

Oil on canvas, 32 in. *h.* by 25 in. *w.* (0·81 × 0·66).

Christie's, July 24, 1914, No. 77, as Largillierre, bt. Reichardt; July 27, 1917, No. 132, bt. Martin. The suggestion had been advanced that the painter was Watteau, and the sitter the famous Dr. Mead. Claude Phillips Bequest, 1924.

MERIAN *See* van DYCK (School of), 1012

MESSINA *See* ANTONELLO

School of MESSINA

2618 Virgin and Child with Angels

A half length of the Virgin in a brocaded robe; in her arms the Child; in His hands a pomegranate. Two angels hold a crown over the Virgin's head. Black background. Flesh tone brownish.

Wood, 16¾ in. *h.* by 13½ in. *w.* (0·42 × 0·34).

Acquired by Salting about 1904; Salting Bequest, 1910.

METSU (Gabriel) 1630—1667

School of Leiden. Born in Leiden and studied under Dou. In 1648 one of the first members of the Guild. Until 1654 in Leiden; from 1657 onwards in Amsterdam, where he died.

838 The Duet

Centre, profile left, a lady in scarlet, seated at a table covered with a Turkey carpet on which is a bass viol; behind, left, a man tuning his violin, facing the spectator. Right corner, a spaniel. Signed: *G. Metsu.*

Wood, 16½ in. *h.* by 14½ in. *w.* (0·41 × 0·36).

Sm. 31. De Groot, 154. Colls. Choiseul (1772), Praslin (1793). Fouquet (1801), Solirène (1812) and Talleyrand. Imported by Buchanan 1817. Colls. Webb; Erard, Paris; sold to Smith; Peel. Exhib. B.I., 1823 (75), lent by Peel; Peel Collection, 1871.

839 The Music Lesson

A lady in dull red bodice and buff skirt seated, left, profile right, at a virginal; facing her, right, a man in grey jacket and blue hose, a glass of wine in his hand; a fiddle by him. The lid of the virginal inscribed with a sentence beginning IN TE DOMINE. Signed: *G Metsu*.

Canvas, 15 in. *h.* by 12½ in. *w.* (0·38 × 0·31).

Sm. 97. De Groot, 155. Bryan Sale, May 17, 1798 (28); from Radstock Coll. Exhib. B.I., 1824 (77), lent by Peel; Peel Collection, 1871.

970 The drowsy Landlady

A woman, profile left, in scarlet and white, asleep in a chair. Right, a table on which are playing cards, a spaniel left. Two men in background, one tickling her with his pipe. Signed: G. METZU.

Oak, 14¼ in. *h.* by 12½ in. *w.* (0·36 × 0·31).

Sm. 55 and Suppl. (Add. 42). De Groot, 197. Sales—Fagel, London, May 23 (48) 1801; Willett, June 2, 1813 (103); Acraman, Bristol, Aug. 23, 1842 (148), bt. Brown. Exhib. R.A., 1871 (222), "La belle Dormeuse." Wynn Ellis Bequest, 1875.

2590 An old Woman at a Window

Seated full face, half length, in the arched opening of a window. Before her a large book; to right, a pestle and mortar. A birdcage hangs right; a vine climbs left. Signed: *G. Metsu.*

Wood, 11½ in. *h.* by 10¾ in. *w.* (0·29 × 0·27).

Sm. 24 and Suppl. 39. De Groot, 211. Sales—(Probably) van der Lip, Amsterdam, 1712; Braamcamp, Amsterdam, 1771; Locquet, Amsterdam, 1783, bt. Fouquet. Hoofman Collection, Haarlem, 1833–46. Exhib. R.A., 1871 (184), lent by Lord Ashburton; sold with Ashburton Coll. to Agnew and others, Aug. 1907. Salting Bequest, 1910.

2591 The Forge

Left, profile right, the smith hammering a red-hot shoe; centre, a boy behind a grindstone. In the entrance, right, in red coat and slouched hat, a horseman holding his horse; its head, neck, and strapped fore-leg visible. Signed: *G. Metsu.*

Canvas, 25½ in. *h.* by 28¾ in. *w.* (0·64 × 0·73).

Sm. 75. De Groot, 220. Sales—Delfos, The Hague, 1807; van Leyden, Warmond, 1816; Christie's, London, 1824; Rev. J. Thomas, London, July 10, 1886 (164), bt. Salting. (An old copy was sold at Leiden in 1829, and in Amsterdam, 1903.) Salting Bequest, 1910.

MEULEN (Adam Frans van der) 1632—1690

Flemish School. Born in Brussels and apprenticed to P. Snayers. In 1665 Colbert invited him to the Gobelins factories. In 1673 member of the Academy.

1447 A Hunting Party

A carriage and six grey horses across the foreground; the carriage surrounded by a suite on horseback and foot, all bareheaded. Left, a low hill topped with trees; a bareheaded rider on a white rearing horse in the left centre foreground; on the right a pack of hounds. Landscape distance. Signed: A. F. V. MEULEN. FEC: 1662. BRUXEL.

Wood, 23 in. *h.* by 31½ in. *w.* (0·58 × 0·80).

A similar picture (36 × 46) was in Walsh Porter Sale, April 14, 1810 (21) from the Calonne Collection. Ours in Pommersfelden Sale 1867. Purchased from Lyne Stephens Coll. (33) May 11, 1895.

MICHELANGELO 1475—1564

Florentine School. MICHELANGELO BUONARROTI, born at Castel Caprese; apprenticed to D. Ghirlandaio, 1488; worked under Bertoldo; Bologna, Venice and Ferrara, 1494; Florence, 1495 and 1505; Rome, 1496—1501; from 1508–64 chiefly in Rome, where he died; buried in Sta. Croce, Florence. He was painter, poet, sculptor and architect.

790 The Entombment

Seven figures. SS. John, in vermilion, lined bronze-green, Joseph of Arimathaea, partly in black, and Mary Magdalene, in bronze-green over pale rose, are carrying the body of Christ, seated in a sling. Left, Salome, in dark lilac dress, warm grey-green wrap, lined pale crimson, seated on the ground; a study in the Louvre shows that she holds the crown of thorns in her right hand, the nails in her left; right, Mary, the mother of James, in pale crimson cloak over olive-green dress, and the Virgin kneeling; the latter in obscure outline only.

Wood, oil over tempera, 63½ in. *h.* by 59 in. *w.* (1·59 × 1·49).

Painted, apparently, *c.* 1495. Derived from a print by Mantegna. A study in red chalk for the figure of Christ is in the Albertina. In Fesch Collection, Falconieri Palace, Rome; removed to Villa Paolina. In 1845 sold by the Principe di Musignano to a Roman dealer. Found in use as part of a market stall and bought by R. Macpherson, 1846. First recognised as by Michelangelo by Cornelius and Overbeck. Purchased from R. Macpherson, London, 1868.

809 Madonna and Child, S. John, and Angels

The Virgin seated, full face, centre, holding an open book; the Child reaches across and grasps the book; behind Him stand S. John, facing, and on each side two angels, those to left unfinished, the flesh laid in in terra verde. One, right, profile left, holds a scroll, from which his companion reads. They wear rose carmine tunics. The Virgin, whose right breast is bare, wears a rose crimson dress; her grey-black mantle, lined dark green, is unfinished.

Wood, in tempera, 40½ in. *h.* by 30 in. *w.* (1·02 × 0·76).

Painted *c.* 1494. Perhaps Michelangelo's earliest picture. Exhibited as by Domenico Ghirlandaio, B.I., 1847 (59), by Mrs. Bonar, who sold it to H. Labouchere, afterwards Lord Taunton; exhib. Manchester, 1857 (107), and probably B.I., 1859 (15), as by Michelangelo; both lent by Labouchere. Purchased from his exors., 1870.

After MICHELANGELO

1868 Leda and the Swan

Leda lies, profile left, against a red covered cushion over which her left arm hangs behind her; the left knee raised, over the Swan; her left foot on its right wing; her right leg foreshortened beneath it. Above, left, against the red drapery, in half light, the Swan's left wing. Leda's head is bent, her lips touching the Swan's beak; her hair is golden and on it is a gold tiara edged with pearls; her right hand on her left knee. Red drapery across the background save in top right corner. General flesh tone, silvery, with ivory coloured lights.

Canvas, 41¼ in. *h.* by 55½ in. *w.* (1·05 × 1·35).

Probably by Rosso after a lost painting by Michelangelo. A cartoon of the subject is at Burlington House. Repetitions exist in Dresden (? Flemish), Berlin and in the Museo Correr, Venice. Our picture is, presumably, the " Jupiter and Leda " in Reynolds' Sale, March 8, 1794–95 (87); in the catalogue said to be the picture referred to by Condivi and to have been purchased by Hon. John Spencer, 1746, presumably from the French Royal Collection, whence he also bought a Bronzino (**651** in this Gallery). It was given to Reynolds by Lord Spencer. Bought from Reynolds' Sale by executors of Lord Berwick. Later in possession of the Duke of Northumberland, who presented it, 1838.

School of MICHELANGELO

8 A Dream of Human Life

A naked figure seated, the head profile left; an angel blowing a trumpet in his ear. Beneath his seat, masks.

Wood, 25 in. *h.* by 21 in. *w.* (0·63 × 0·53).

After a drawing by Michelangelo at Weimar. From Barberini Palace, Rome. Holwell Carr Bequest, 1831.

MICHELE DA VERONA 1470—1536–44

School of Verona. Follower of Domenico Morone; assistant of Paolo Morando at Verona; also influenced by Carpaccio. Dated works 1500–23.

1214 Coriolanus meeting Volumnia and Veturia

Coriolanus kneels left centre, profile left, to greet Volumnia who, with their son, kneels profile right; Veturia and two other women stand behind her. Right, two mounted soldiers; centre, a soldier holding a white horse. A hilly landscape; right, a lofty cliff surmounted by buildings.

Canvas, 36 in. *h.* by 46¾ in. *w.* (0·91 × 1·18).

Purchased from J. P. Richter, Walker Fund, 1886.

MIEREVELD (Michiel Jansz van) 1567—1641

The Hague School; born at Delft, where he studied under W. Willemsz. and Augustyn; went to Utrecht to the school of Antonie Blocklandt (Montfoort) 1579–83. In the Delft Guild, 1613; in The Hague Guild, 1625. He was portrait painter to the Prince of Orange and Nassau; died in Delft.

2292 Portrait of a Lady

Half length, three-quarters left; black dress, a stomacher embroidered with pearls and a wide pleated lace ruff. Brownish warm tone; dark background. Signed: *M. Mierevelt*, 1618.

Wood, 24 in. *h.* by 19¾ in. *w.* (0·61 × 0·50).

Bequeathed by George Fielder, 1908.

MIERIS (Frans van), the Elder 1635—1681

School of Leiden; born at Leiden, studied under a glass painter, A. Toorenvliet, then under A. van den Tempel and Gerard Dou. In the Leiden Guild, May, 1658; lived and died in Leiden. Dated work 1657–80.

840 Lady in a crimson Jacket

Right, profile left, a lady seated half length in a crimson jacket trimmed with white fur ; she feeds a parrot, on a perch, left.

Copper, 9 in. *h.* by 7 in. *w.* (0·22 × 0·17).

Sm. 29. Sales : Gaignat, 1768, Praslin, 1793 (68) ? Fagel, 1801, Talleyrand, 1817, and Fonthill, October 11, 1823 (200). In the Peel Collection, 1829. Repetitions at Munich, in the Cook Collection, Richmond, and Buckingham Palace. Peel Collection, 1871.

2589 The young Astrologer

Seated behind a table, three-quarters left, a globe in his hands ; to the right two books partly hidden by a lilac curtain. Brownish low tone ; flesh clear and warm.

Wood, 6 in. *h.* by 5 in. *w.* (0·15 × 0·12).

The work recalls Jan Steen. Salting Bequest, 1910.

2952 A Violinist

A man seated, centre, inside an arched window, three-quarters right ; his right hand holds a glass on a table ; shrimps near glass ; on window sill, left, his violin ; black hat, blue plume, red satin sleeves. A vine grows round the window ; a snail below, right. Dated MDCLX.

Wood, 11 in. *h.* by 8½ in. *w.* (0·28 × 0·22).

Possibly "Man with a Violin", exhib. B.I. 1851 (31), lent H. T. Hope ; R.A. 1881 (121) "Old Man with a Violin", lent Mrs. Hope. Layard Bequest, 1916.

Ascribed to MIERIS (Frans van)

1874 Self Portrait

Half length, right, head almost front, leaning against a stone pedestal, on which are a glass of wine and his white-plumed, red-brown velvet cap. Wears mauve-brown cloak, white shirt, and white lace collar. Holds a lute. Background, right, distant landscape. Inscribed : ÆTAT 38 A° *Dom* 1674 ; with an illegible monogram.

Oil on canvas, relined, 7 in. *h.* by 5¾ in. *w.* (0·18 × 0·15).

Bequeathed by Sir John May, 1847.

MIERIS (Willem van) 1662—1747

School of Leiden ; born at Leiden, studied under his father Frans. In 1683 in the Guild ; died in Leiden.

841 Fish and Poultry Shop

Centre, inside an arched window a woman stands, profile right ; the shopman, with a basket of fish, stands towards the right. Outside, right, two rabbits hanging ; right foreground, a tortoiseshell cat looking up at a drake. A basket of potatoes in the left corner ; a festooned curtain above. Cool metallic tone. Signed : *W. van Mieris, Ft. Anno* 1713.

Wood, 19¼ in. *h.* by 16 in. *w.* (0·48 × 0·40).

Sm. 45. Imported from Brussels by a dealer, West. In Sir S. Clarke Coll. G. Hibbert Sale, 1802, bt. Dent ; exhib. B.I., 1815 (122) and 1824 (68), lent Dent ; Dent Sale, April 28, 1827 (98) bt. Smith. In Peel Coll., 1829 ; purchased with it, 1871.

MIGNARD (Pierre) 1610—1695

French School. Born Troyes; apprenticed at Bourges; worked at Troyes and in Paris under Vouet. Went to Rome, 1635, remaining in Italy till 1657, when he returned to Paris, where he died.

2929 René Descartes

Seated, three-quarters length, three-quarters right, in brown peruque and deep rose and grey gown. Right elbow on a globe, left hand holds an open book resting on a low bench; beneath is a paper inscribed: *René Descartes. Peint par Mignard*, 1647. Flesh tone, brown-gold, sunlight striking on head, hand and knee.

Canvas, oval, 44 in. *h.* by 38 in. *w.* (1·11 × 0·96).

René Descartes, 1596–1650, philosopher and mathematician.

In Castle Howard Collection, *c.* 1836. Presented by Rosalind Countess of Carlisle, 1913.

2967 The Marquise de Seignelay

Seated, centre, as Thetis, in blue over white and gold; hair wreathed in coral, seaweed and pearls; right foot resting on a shell; left hand holds up a locket, possibly containing portrait of her late husband (d. 1690), who was Minister of Marine; right hand rests on a boy who stands as Achilles, left. Right, another boy kneels as Cupid, holding up a shell vase. Sea background: in the distance Mount Vesuvius. Signed: P. Mign*ard* Pinxit, 1691.

Canvas, 76 in. *h.* by 60½ in. *w.* (1·92 × 1·53).

Exhib. Exposition de l'Art français sous Louis XIV, Paris, 1888 (27), lent by Sir R. Wallace; catalogued as "Mme. la Marquise de Seignelay et ses deux enfants." Murray Scott Bequest, 1914.

MIGNON (Abraham) 1639—1697

Dutch School. Born at Frankfort, studied with J. Marel, who took him to Utrecht, where he was apprenticed to D. de Heem. Died at Wedzlar.

1222 Study of Foliage, Birds, Insects, etc.

A tree trunk; round the roots, plantains, ivy, and fungi, right; on a twig a bullfinch; other birds on the ground. A frog, a snail and butterflies. Landscape background. Signed, on the tree, *Mi*; . . . 1668.

Canvas, 26½ in. *h.* by 22 in. *w.* (0·67 × 0·55).

Formerly ascribed to Marseus and Hondecoeter.

Presented by J. Whitworth Shaw, 1886.

MILANESE SCHOOL XV—XVI CENTURY

779–780 Family Portraits

In **779** the heads of nine men, profile right; in **780** the heads of fourteen women, profile left. All bust length, kneeling at parapets. Above the men a hand, probably a patron saint's.

Silk on wood, each 25 in. *h.* by 16 in. *w.* (0·63 × 0·40).

Possibly by Butinone and Zenale. Purchased from G. Baslini, Milan, 1867.

1052 Portrait of a Young Man

Head and shoulders, slightly left; a black cap, and gown lined with spotted lynx fur over a crimson doublet.

Wood, 25 in. *h.* by 19 in. *w.* (0·63 × 0·48).

Under Venetian influence. From the Edward Solly Collection; not included in the 1847 Sale. Bequeathed by Miss Sarah Solly in 1879.

1300 Madonna and Child

The Virgin, seated, facing the right front, three-quarter length, in front of a tree trunk. She wears rose-red and blue. The Child lies on her lap holding her left breast and looking over His shoulder at the spectator; His head is to the right. Landscape distance. Cool greyish tone.

Wood, 23 in. *h.* by 17 in. *w.* (0·58 × 0·43).

Purchased from E. Beaucousin, Paris, 1860.

1438 Head of S. John the Baptist

The head turned right, in a dish of white faïence on a high foot, standing on a red marble slab. On the dark background dated MDXI, II. KL. FEB.

Wood, 17½ in. *h.* by 15½ in. *w.* (0·44 × 0·39).

A related drawing in the Louvre is assigned to Andrea Solario. From Colls. Cardinal Stoppani, Rome, and Prof. Geromini, Cremona, thence bt. by Watt; purchased out of the Walker Fund from J. C. Watt, 1895.

2251 Bona of Savoy

Full length, profile left; in crimson brocade with puffed sleeves and cloak of brocaded stripes; a necklace of red beads; in right hand a spray of columbine. Tone, heavy brown.

Canvas, in tempera, 54 in. *h.* by 24 in. *w.* (1·37 × 0·61).

Formerly attributed to Ambrogio da Predis. Resembles figure in fresco by Butinone and Zenale at S. Pietro in Gessate, Milan. Exhib. B.F.A.C., 1898 (7), "supposed to be Beatrice d'Este", lent Donaldson. Presented by Sir George Donaldson, 1908.

3080 S. Paul

S. Paul standing in vermilion cloak over blue-green under-robe, reading a book in his right hand; the left hand holds a sword. Dark green background.

3081 S. Ambrose (?)

S. Ambrose (?), with mitre and crozier, full face, in apple-green cope, embroidered with gold birds, over white alb. Vermilion book in right hand; dark green background.

Wood, each panel 43¼ in. *h.* by 16½ in. *w.* (1·09 × 0·42).

Bought by Layard from Bruschetti, Milan. Layard Bequest, 1916.

3899 S. Paul

Half length, slightly left, gold halo, red-brown beard and hair, in red mantle over grey-brown robe. Stands behind a marble balustrade,

in front of a semi-circular niche of marble and gold, with fluted semi-dome. In his left hand a sword, point upward, hilt on the balustrade; in his right, a book with black binding and metal clasps.

Tempera (?) on wood, 9½ in. *h.* by 5⅞ in. *w.* (0·24 × 0·15).

Presented by Henry Wagner, 1924.

MILLAIS (Sir John Everett) 1829—1896

British School. Born at Southampton; in 1838 went to Sass's Art School and won a Silver Medal awarded by the Society of Arts; in 1840 admitted a student at the Royal Academy. First exhibited in the R.A. in 1846. In 1849, with Rossetti and Holman Hunt, founded the Pre-Raphaelite Brotherhood. A.R.A., 1853; R.A., 1863; a baronet, 1885; P.R.A., 1896.

1506 Ophelia

The body of Ophelia, in a light embroidered white gown, floats in a dark blue stream overhung by a willow and a dog rose in full flower. In her right hand and scattered on the water are early June flowers. In the foreground bright green rushes and waterweeds. The dominant note of the picture is strong emerald green. Signed: *J. Millais* (J and M in monogram) 1852.

Canvas, 29½ in. *h.* by 44 in. *w.* (0·75 × 1·12).

Tate Gift 1894.

1666 William Ewart Gladstone

Standing, three-quarters length, right, his right hand clasping his left; black frock-coat and tie. Signed: J. E. M. in monogram and dated 1879.

Canvas, 49½ in. *h.* by 36 in. *w.* (1·25 × 0·91).

Exhib. R.A., 1879 (214); Grosvenor Gallery, 1886 (97); Manchester, 1887 (529); Paris, 1889 (89); R.A., 1898 (128). From Collection Duke of Westminster. Presented by Sir Charles Tennant, Bart. (Lord Glenconner), 1898.

MILLET (Jean-François) 1814—1875

Barbizon School. Born at Gruchy, near Cherbourg; studied at Cherbourg, 1832; Municipal Council scholarship to Paris, 1836; studied Michelangelo, Delacroix and Poussin, and entered Delaroche's studio. Exhibited in the Salon, 1840. At Cherbourg, 1840–41; Paris, 1842–44, then returning to Cherbourg; Havre, 1845; then back to Paris. Joined Rousseau and Diaz at Barbizon, 1849. First-class medal at the Great Exhibition, 1867; 1870–71 at Cherbourg; died at Barbizon.

2636 The Whisper

A girl seated on a bank, her head profile left, her arms on a basket, right. Left, a cupid, profile right, behind her, holding her right shoulder. Her kerchief is clear blue-green, her bodice white, her skirt dull olive-green. Signed: *J. F. Millet.*

Canvas, 17¾ in. *h.* by 14¾ in. *w.* (0·45 × 0·37).

Salting Bequest, 1910.

MOCETTO (Girolamo) 1458?—1531?

Venetian School; born at Murano, influenced by the Vivarini; studied at Venice, and assistant to Giovanni Bellini. Between 1492—1503 painting in the Ducal Palace; probably in Verona, 1517. His will is dated Aug. 21, 1531. He made engravings under the inspiration of Giovanni Bellini and Mantegna, in several instances from their designs.

1239 Massacre of the Innocents

Herod, seated, right, under a portico; near him several women. In the centre foreground, a soldier kneeling, profile left, killing a seated baby; left, a standing soldier holds up another. Elaborate architectural background. Signed on the pedestal of one of the columns: HEROLEMO MOCETO P.

1240 Massacre of the Innocents

Left foreground a soldier advances, profile right, seizing a baby in its mother's arms; centre, another kneels, profile right, over a baby lying on the pavement. Two babies dead on the right, a woman lamenting over them.

Each, tempera on wood, 26 in. *h.* by 17 in. *w.* (0·66 × 0·43).

Both from Colls., Sir R. Strange, Venice, and Vicomte de Janzé, Paris; purchased from J. P. Richter, Florence, 1888.

MOLA (Pietro Francesco) 1612—1668

Italian School. Born in Coldriero (Switzerland); studied in Rome under the Cavaliere d'Arpino. Visited Milan, Venice and Bologna, and settled at Rome, where he died.

69 S. John preaching in the Wilderness

The Saint sits, profile left, in front of a tree, centre; his right hand over his heart, his left arm extended behind him pointing to the right, where Christ appears in the middle distance; left foreground, a woman reclining and two turbaned figures.

Canvas, 20½ in. *h.* by 26 in. *w.* (0·52 × 0·66).

From Robit Coll., Paris. Exhib. B.I., 1818 (9), lent by Carr. Holwell Carr Bequest, 1831.

160 The Repose

The Holy Family seated towards left, three cherubs' heads above Mary. Behind the figures, large trees; landscape background with sky.

Canvas, 12 in. *h.* by 18 in. *w.* (0·30 × 0·45).

From Orléans Coll. Exhib. B.I., 1816 (40), lent by Long. Lord Farnborough Bequest, 1838.

MOLENAER (Jan Miense) *c.* 1610—1668

School of Haarlem. Probably born at Haarlem; influenced by Frans and Dirk Hals. Married Judith Leyster, 1636; settled in Amsterdam, 1637; at Heemstede, near Haarlem, 1648. Buried at Haarlem.

1293 Musical Pastime

In a panelled room a cavalier sits on a high chair, singing and playing a theorbo; a lady, in bronze-coloured silk, sits, centre, by his side, playing a cither, her foot on a foot-warmer. Right background, a woman places a dish on a small table. Signed on the foot-warmer: M.R. (in monogram).

Canvas, 26¼ in. *h.* by 32½ in. *w.* (0·66 × 0·82).

Purchased from Messrs. Colnaghi, Clarke Fund, 1889.

MONACO *See* LORENZO MONACO

MONTAGNA (Bartolommeo) 1450?—1523

School of Vicenza; probably trained by Alvise Vivarini and influenced by Mantegna, Giovanni Bellini, and Antonello da Messina. In 1480 at Vicenza; 1482 Venice. In 1484 in Vicenza. 1504–7 in Verona; later in Padua and at Cologna Veneta; died at Vicenza.

802 Madonna and Child

The Child is seated on a book, holding a cherry; the Virgin in grey-blue mantle, stands behind; a rocky landscape in the background, with a church and other buildings by a lake. Tone, cool and rather pale.

Wood, 25 in. *h.* by 21½ in. *w.* (0·63 × 0·54).

Has been ascribed to G. Speranza. From Castelbarco Coll. Purchased from G. Baslini, Milan, 1869.

1098 Madonna and Child

The Virgin, half length, profile right, stands centre, in white hood, red tunic, greenish-blue mantle, praying over the sleeping Child, Who, seated on a sill, leans back against the wall. Behind centre, a black hanging; left and right, sky. Gold-brown tone.

Wood, 22¾ in. *h.* by 19¾ in. *w.* (0·57 × 0·50).

Bought from G. Baslini, Milan, 1881.

3074 SS. John Baptist, Zeno, and Catherine of Alexandria

Nearly three-quarters length. S. John, centre, full face, in a grey shirt and deep vermilion mantle; left, S. Zeno, full face, in mitre, gold embroidered cope with crossed scarlet stole and alb, with crosier, rod and fish; right, S. Catherine, nearly profile left, brown-rose tunic, bejewelled, deep green-blue skirt and moss-green cloak, lined heather purple. Rocks and deep green hillside, left; low horizon and a town, centre; a cliff, right. Blue-grey sky. Signed on a cartellino: *Bartolomeus motinea pinxit.*

Canvas, 40¾ in. *h.* by 55⅝ in. *w.* (1·03 × 1·41).

From the Tanara Chapel in San Giovanni Ilarione, Vicenza. Bought by Layard at Verona from the Tanara family. Restored by Pinti and in 1881 by Cavenaghi. A drawing in Brit. Mus. (1902 6.17.1), may be a study for the S. John. Layard Bequest, 1916.

See also GIOVANNI BELLINI (School of), 1696

MOR (Antonis) 1512—1576

Dutch School; born at Utrecht, pupil of Jan van Scorel, and influenced by Joos van Cleef; probably visited Rome. Admitted to

the Guild in Utrecht, 1547; came to Brussels, 1548; in Rome, 1550; worked in Madrid and Lisbon. In England 1553–54, returning to the Netherlands; employed by Philip II and by Margaret of Parma. Died at Antwerp.

1231 Portrait of a Man

Bust length, three-quarters right; the eyes left front. Dressed in a black satin doublet, with a high collar and a white frill. Greenish-grey background. Flesh tone, clear and warm. Signed (doubtfully): *A. Morro, fct.*

Wood, 18½ in. *h.* by 15¼ in. *w.* (0·46 × 0·38).

c. 1575. Exhib. B.I., 1856 (84), and Leeds, 1868 (896), both lent Whatman. Purchased, Walker Fund, Whatman Sale (37), July 2, 1887.

MORALES (Luis de) *c.* 1509—1586

Spanish School; born in Badajoz; summoned to Madrid by Philip II, 1564 soon returning to Badajoz, where he died.

1229 Virgin and Child

The Virgin, seated half length, three-quarters left, holding the Child; His right hand in the bosom of her dress, His left playing with her hood. Her dress is orange terra-cotta, her mantle a metallic greenish-blue. Blond, grey tone.

Wood, 10½ in. *h.* by 7¾ in. *w.* (0·26 × 0·19).

A version is in the Prado (944). Presented by Gerard F. de Zoete, 1887.

MORANDO (Paolo) 1486—1522

School of Verona. Known as CAVAZZOLA; born at Verona, and studied under D. Morone; influenced by Francesco Morone and Caroto. His earliest dated work apparently 1508, his last 1522. Died in Verona.

735 S. Roch with the Angel

The Saint, in tunic of orange terra-cotta, blue lined, and grape-black mantle, stands full length, baring the plague spot on his right thigh, and looking up to an angel, left. Flesh, golden-brown and greenish in the half-tones. Below, right, head and shoulders of a dog. Signed: FAVLVS MORĀDVS, V.P. (Veronensis Pinxit). Formerly dated MDXVIII; the last five figures now obliterated.

Canvas, 61¾ in. *h.* by 21¼ in. *w.* (1·56 × 0·54).

Formerly over the Cagnoli altar in Sta. Maria della Scala, Verona; subsequently in Caldana Gallery, Verona; in Bernasconi Coll., 1853; purchased thence, 1864.

777 Madonna and Child, S. John Baptist and an Angel

The Virgin, in lavender-grey hood, rose-carmine tunic, and clear blue mantle lined with deep orange, seated to left, three-quarters right, three-quarters length; within her hands, the Child. Right, S. John in green, holding a lemon. Left, an angel in green, touching the Virgin's hood. Clear tone; the flesh greyish brown. Signed: PAVLVS P̄.

Canvas, 30 in. *h.* by 26 in. *w.* (0·76 × 0·66).

In the Portalupi Coll., Verona, 1853; purchased thence, 1867.

MORETTO DA BRESCIA 1498—1555

School of Brescia. ALESSANDRO BONVICINO, called MORETTO; born at Brescia. Influenced by Ferramola, Romanino and Palma. Generally working in Brescia; in Bergamo, 1529, in Milan and Verona (1540–41); died at Brescia.

299 Conte Sciarra Martinengo Cesaresco

Seated, three-quarters length, three-quarters left, his head upon his right hand, his elbow on two old rose cushions. The quilted doublet is dark beetle-green with ermine over the shoulders. On his cap "ΙΟΥ ΛΙΑΝ ΠΟΘΩ." Silvery tone.

Canvas, 44 in. *h.* by 37 in. *w.* (1·12 × 0·98).

From Lechi Coll., Brescia, as by Moroni; purchased from Henfrey, Turin, 1858.

625 S. Bernardino of Siena

Above, the Virgin and Child, enthroned in clouds, with S. Catherine, left, and S. Clare, right. Below, centre, S. Bernardino, in grey, full length, his disc in right hand and open book in left; three mitres at his feet, representing the rejected bishoprics of Urbino, Siena and Ferrara; left, S. Joseph, in dark blue-green and dull gold, kneeling, and S. Jerome standing, turned left; right, S. Francis in grey, kneeling, and S. Nicholas of Bari standing, profile left. Low greyish tone.

Canvas, 139 in. *h.* by 90 in. *w.* (3·52 × 2·28).

From Colls. Faccioli, Verona, and Northwick, 1852; thence purchased (1087), Aug. 11, 1859.

1025 An Italian Nobleman

One of the Fenaroli family. Full length, standing, the head inclining left; the right arm on a pedestal, the left hand on sword-hilt. The doublet is rich sienna, the sleeves slashed; black damask mantle and brown and black hose; a dull vermilion cap. Clear grey tone. Dated MDXXVI.

Canvas, 78 in. *h.* by 35 in. *w.* (1·98 × 0·88).

From Fenaroli Coll., Brescia. Purchased from G. Basilini, 1876.

1165 Madonna and Child with Saints

Above, the Virgin and Child, on clouds. Below, left, S. Hippolytus, in red hose, a grey-lilac tunic and cloak and steel breast-plate, full length, three-quarters right, with face upturned. Right, S. Catherine, full face, her left foot on the wheel; her tunic is dull orange, her mantle greenish-blue shot with red lilac. Landscape background. Dark silvery tone.

Canvas, arched, 90¼ in. *h.* by 52¾ in. *w.* (2·29 × 1·33).

E. Solly Sale, May 8, 1847 (20), bt. Coningham; Coningham Sale, June 9, 1849 (53); exhib. Manchester, 1857 (232), lent Palgrave; presented by F. T. Palgrave, 1884.

2090 An Angel

Walking, profile left, on a parapet inscribed: COELORUM. The hands raised and joined; wears white and dull cloth-of-gold. Grey milky tone.

2091 An Angel

Advancing in profile right, on a parapet inscribed: AVE REGINA. Corresponding in colour and arrangement with **2090**.

Exhib. with **2090**, R.A., 1871 (293 and 295), lent Samuel.

2092 S. Joseph

Standing, three-quarters right, on a parapet inscribed with his name; in his right hand the blossoming rod, in his left a shut book. His tunic is deep green, his mantle dull gold-brown. Landscape horizon; grey-blue sky. Brown-grey tone.

2093 S. Jerome

Standing on a parapet inscribed with his name, turned left front; Cardinal's hat and cappa; a book in his gloved hands.

2090–93 each on wood, 59½ in. *h.* by 20½ in. *w.* (1·51 × 0·52).

All from John Samuel Collection, bequeathed by the Misses Cohen, 1906.

3094 Madonna and Child, with S. Dominic and S. Anthony of Padua.

Mary, her hands crossed, stands behind a table, on which Jesus lies asleep, naked. Her tunic is rose, mantle light blue with old gold lining, hood white, a moss-green curtain behind her. Left, S. Dominic, three-quarters right; right, S. Anthony, profile left. Sky and mountains in left and right distance.

Wood, 17¾ in. *h.* by 24⅞ in. *w.* (0·45 × 0·63).

An early work. On the back, "Ettore Averoldi, 1865." Bought from Averoldi, Brescia, by Morelli, for Layard, January, 1865. Restored by Molteni. Exhibited Leeds, 1868 (79). Layard Bequest, 1916.

3095 Ettore Averoldi

A bearded man, three-quarter length; seated, three-quarters right, the hands joined as in prayer. In a rose-red doublet and loose fur mantle. Background, blue sky and white clouds.

Canvas, 40½ in. *h.* by 35 in. *w.* (1·03 × 0·88).

On back old label, "Ettore Averoldi, 1865." Bought for Layard (ascribed to Morone), by Morelli from Averoldi, January, 1865, at B scia. Restored by Molteni. Layard Bequest, 1916.

3096 Christ blessing S. John the Baptist

Christ stands right, full length, profile left, in vermilion and blue-green. S. John kneels at His feet, in a pelt, a black-green mantle over his left shoulder. Rocky mountain-side, a town in a valley, left.

Canvas, 25¾ in. *h.* by 37 in. *w.* (0·65 × 0·94).

An early work. Bought by Morelli for Layard at Brescia. On back a label, "Bergamo. Impresa Corti e Comp." Layard Bequest, 1916.

MORLAND (George) 1763—1804

British School. Son and pupil of Henry Morland; influenced by Stubbs; exhibited at the R.A., 1773—1804, and at the Society of Artists, 1777–82. Died in London.

1030 Stable Interior

Two horses and a pony led by a youth into a stable, said to be that of the White Lion Inn at Paddington. Left, a man gathering straw. Right foreground, a spade, birch-broom, and wheel-barrow.

Canvas, 57 in. *h.* by 79½ in. *w.* (1·44 × 2·01).

Exhib. R.A., 1791 (58); B.I., 1817 (86), lent H. Bate Dudley. From Colls. Sir H. Bate Dudley and T. Birch Wolfe, by whom it was presented, 1877.

1067 Quarry with Peasants

Broken ground, with a high gravelly bank. In the foreground labourers at a meal; near them, baskets. Landscape distance.

Wood, 7 in. *h.* by 9 in. *w.* (0·17 × 0·22).

From Jesse Curling Coll., 1856; purchased J. H. Anderdon Sale (186), May 31, 1879.

1497 Rabbiting

Left foreground a young man, kneeling, holding a dog. Near him, seated, a farmer in a drab coat and red waistcoat, a woman and a little girl. In the middle distance farm buildings, with open country beyond. Signed: *G. Morland*, 1792.

Canvas, 34 in. *h.* by 46 in. *w.* (0·86 × 1·16).

Apparently exhib. B.I., 1841 (219), lent Wells, and Wells Sale, May 10, 1890 (62), bt. Agnew; bequeathed by Mr. Joseph Travers Smith, 1897.

MORONE (Domenico) 1442—after 1508

School of Verona. Born at Verona; influenced by Mantegna and the Bellini. Worked in library of the Convent of S. Bernardino, Verona, 1503, and in Sta. Maria in Organo, 1508.

1211 Scene at a Tournament

In the foreground the tilting lists; the victor gallops across to the right brandishing his lance. Right, another horse disappearing; left, behind the barrier, a white horse rearing. Mounted squires and spectators beyond the barrier; behind and above these, centre, a young prince seated, surrounded by courtiers, under a high canopy, topped by a red banner with a black eagle.

1212 Scene at a Tournament

Behind a barrier a knight in golden armour on a white horse; in front two mounted horses: the bay facing the front, the white the barrier. Left, a page on foot, taking a helmet from the cavalier; figures in the background; centre, a prince and lady.

This and **1211** each enclosed in a rich arabesque border; probably parts of a wedding-chest.

Wood, each 17½ in. *h.* by 18¾ in. *w.* (0·44 × 0·47).

Both purchased from Dr. J. P. Richter, Walker Fund, 1886.

MORONE (Francesco) 1470?—1529

School of Verona. Son and scholar of Domenico Morone; born in Verona; influenced by Mantegna and Gentile Bellini. Dated works 1498—1523.

285 Madonna and Child

The Virgin seated, full face, three-quarters length, clasping the Child; His head is against her chin; His left hand on her neck; in His right an apple held between her breasts. His shirt is orange, her tunic rose. her mantle laurel green. Behind, left, a vermilion curtain half across the picture. Landscape distance, right.

Wood, 24 in. *h.* by 17 in. *w.* (0·61 × 0·43).

Purchased from Baron Galvagna, Venice, 1855.

MORONI (Giambattista) 1520–25—1578

School of Brescia. Born at Bondo, in Bergamo; studied under Moretto at Brescia. He resided mainly at Bergamo; dated works 1545–77.

697 "The Tailor"

In silvery cream doublet and red trunk hose, standing behind his board at half-length, three-quarters right; shears in his right hand, black cloth in the left. Greenish grey tone.

Canvas, 38½ in. *h.* by 29½ in. *w.* (0·97 × 0·74).

From Grimani Palace, Venice. Purchased from Federigo Frizzoni de Salis, Bergamo, 1862.

742 A Lawyer

Half length, three-quarters left; black cap and velvet suit, with white frill and wrist-bands; in his right hand a letter; his left on his belt. Dull grey background.

Canvas, 34 in. *h.* by 27½ in. *w.* (0·86 × 0·69).

Purchased from C. E. de Pourtalès, Paris, 1865.

1022 An Italian Nobleman

Probably a member of the Fenaroli family, Brescia. Full length, standing, profile right, the head slightly front; the left arm on a plumed helmet which bears the device of a red sun; buff jerkin over chain mail; black sleeves and hose, and a black cap with silvery plumes. His left foot attached by a stirrup and cord to a band above the knee; plate armour on the pavement. Cool grey tone, marble background, sky in the left corner, light grey.

Canvas, 79 in. *h.* by 41 in. *w.* (2·00 × 1·04).

1023 An Italian Lady

Perhaps the wife of the above. Seated, nearly full face, full length, wearing an under-dress of gold tissue, over which is a robe of rose-orange. In her left hand a fan. Light grey background. Warm flesh tone.

Canvas, 59 in. *h.* by 41 in. *w.* (1·49 × 1·04).

With **1022** formerly in the Fenaroli Coll., Brescia.

1024 Canon Ludovico di Terzi

In his left hand a letter addressed to himself. Three-quarter length, three-quarters right, standing. Dressed as a protonotary in black cassock and mantelletta; in his right hand, on his hip, a parchment. Above, right, a glimpse of sky, foliage against it.

On canvas, 39 in. *h.* by 31½ in. *w.* (0·99 × 0·80).

1022–1024 bought from G. Baslini, Milan, 1876.

1316 An Italian Nobleman

Full length, head three-quarters left; black jerkin, over mail; black trunk hose, stockings and shoes. He stands by a wall, his right hand on a steel helmet on a truncated column, his left on his sword hilt. Dark hair, light brown beard and moustaches. Sky in top left corner. Red flesh tone.

Canvas, 72 in. *h.* by 39 in. *w.* (1·82 × 0·99).

Longford Castle Cat., 1853 (133) attributed to Titian. Purchased from the Earl of Radnor with the aid of gifts from Lord Rothschild, Sir E. Guinness, Bart. (Lord Iveagh), and Charles Cotes, 1890.

2094 "Il Cavaliere"

Half length, standing, facing slightly to the left front; in black with gold braid, a black cap and feather. In his right hand a piece of paper; his left on a book behind him, right. Dark brown grey background; brown-gold flesh tone.

Canvas, 38¾ in. *h.* by 31 in. *w.* (0·98 × 0·78).

Exhib. Leeds, 1868 (249), lent by Samuel; R.A., 1870 (64); a repetition in Bassi Sale, Milan, Nov. 9, 1898 (34). John Samuel Coll., bequeathed by the Misses Cohen, 1906.

3124 Leonardo Salvagno, the Jurisconsult (?)

Long half length, three-quarters right, his right elbow on an upright red book, a paper in his hand. Black cap and doublet, greenish black cloak; white ruff and wristlets; green-grey background. The book inscribed: . . . Ac Civitatis Bergomi Privelegia. At the top (modern): Leonardus Salvaneus. Beneath it an almost effaced inscription: Hieronamo. . . .

Canvas, 38¾ in. *h.* by 28½ in. *w.* (0·98 × 0·72).

Presumably a member of the Salvagni family, Bergamo. Apparently bought by Layard from the Thieni family, Vicenza, October, 1865. Layard Bequest, 1916.

3128 Portrait of a Man

A bearded man, head and shoulders three-quarters right; eyes turned to spectator. In a black doublet with mail sleeves and white-braided collar; grey background.

Canvas, 17¾ in. *h.* by 14¾ in. *w.* (0·45 × 0·37).

Bought for Layard by Morelli from Mündler, in Venice, *c.* 1892. Layard Bequest, 1916.

3129 Count Lupi

Head and shoulders, three-quarters right, behind a parapet. Brown hair, chestnut beard, black doublet and lace collar. Green-grey background. Parapet inscribed: Dum spiritus hos reget artus. Annor XXX.

Canvas, 20 in. *h.* by 15½ in. *w.* (0·50 × 0·39).

Bought from Count Lupi, Bergamo, 1865; restored by Molteni, who added a piece at the top. Exhib. Leeds, 1868 (278). Layard Bequest, 1916.

School of MORONI

3123 Chastity. The Vestal Tucia

A woman seated, full length, full face, holding a brass sieve; bare shoulders and breasts; dark green upper garment, yellow waist band and red kirtle; the feet are sandalled, the right foot on a stone, inscribed: CASTITAS INFAMIAE NUBE OBSCURATA EMERGIT. Background of grey stone.

Canvas, 59½ in. *h.* by 34 in. *w.* (1·51 × 0·864).

Also attributed to Lattanzio Gambara. On back, label of Manfrini Coll., No. 36; label, "Prof. Barona Sardagna L. Gambara Secolo XVI.," and inscription, "C. No. 27." Layard Bequest, 1916.

MOSTAERT (Jan) *c.* 1475—*c.* 1555

Netherlandish School. Born Haarlem. Probably pupil of Jacob of Haarlem. Said to have assisted Mabuse. Painter to Archduchess Margaret for eighteen years between 1500 and 1520. Died Haarlem.

3900 Ecce Homo

Christ, half length, front, head inclined slightly right, dark brown hair and beard, in white robe, wearing the crown of thorns, hands crossed and bound, in the right a reed, in the left a birch rod. Background, crimson.

Oil on oak, 12½ in. *h.* by 8¾ in. *w.* (0·32 × 0·22).

There are several similar versions of the subject, *e.g.*, Stolk Coll. (Hague), Verona, Burgos. Willett Coll. Exhib. Burl. Fine Arts 1892 (Willett, No. 22, as School of Tournai, *c.* 1430). Presented by Henry Wagner, 1924.

See also FLEMISH SCHOOL, XV–XVI CENTURY, **1080**

MOUCHERON (Frédéric de) 1633-4—1686

Dutch School. Born at Emden; scholar of J. Asselyn at Amsterdam, studied some time in Paris, later worked in Antwerp, and settled at Amsterdam. Buried at Amsterdam.

842 A Garden Scene

On the right figures by a trough from which a dog drinks; beyond them a fountain with statues. In the middle distance, figures near a playing fountain; beyond is a balustrade, and a view of the open country. Signed: MOUCHERON, F. The figures ascribed to Adriaen van de Velde.

Canvas, 28½ in. *h.* by 36 in. *w.* (0·72 × 0·91).

Purchased with Peel Coll., 1871.

1352 Landscape with Ruins and Figures

Left, three columns; masonry at their base. Middle distance, poplar trees; a far distance, right. In foreground to left peasants and cattle. Dark brownish tone. Signed: F. DE MOUCHERON.

Canvas, 27½ in. *h.* by 25 in. *w.* (0·69 × 0·63).

Bequeathed by Mr. Richard W. Cooper, 1892.

MOULINS *See* MASTER OF MOULINS

MÜLLER (William James) 1812—1845

British School; born at Bristol, son of John Samuel Müller, curator of the Bristol Museum; pupil of J. B. Pyne; 1833–34 on the continent; 1838 in Greece and Egypt; settled in London 1839; 1843 Lycia, returning the next year; died at Bristol.

1040 River and Rocks

Probably in Wales, showing a mountain torrent flowing over rocky boulders, with dark hills in the distance, over which stormy clouds are drifting.

Canvas, 20½ in. *h.* by 29 in. *w.* (0·52 × 0·73).

c. 1840–43. From Coll.W Fuller Maitland. Purchased Lewis Fund, 1878.

MULREADY (William) 1786—1863

British School. Born at Ennis, County Clare, Ireland; student at the Academy School; frequent exhibitor at the R.A., of which he was made an Associate in 1815, and a member in 1816; died in London.

1038 A Snow Scene

A group of rustics in the foreground; behind, an English village in mid-winter.

Wood, 11½ in. *h.* by 16½ in. *w.* (0·29 × 0·41).

Purchased from W. Fuller Maitland, 1878.

MURILLO (Bartolomé Esteban) 1617—1682

School of Seville. Born in Seville; taught by Juan del Castillo; about 1642 went to Madrid, studying Velázquez, Ribera and van Dyck. Returned home, 1644; established an academy in Seville, 1660; went to Cadiz, 1681. Died Seville.

13 Holy Family

The Child stands, centre, on a stone, in pale rose-gold. The Virgin sits left, nearly profile right, holding His right hand. S. Joseph kneels right. The Virgin is in green-blue and deep rose-scarlet, S. Joseph in grey-brown and ochreous gold. The Holy Spirit above, where the Father is supported by angels. Brown-grey tone.

Canvas, 114 in. *h.* by 82 in. *w.* (2·89 × 2·08).

c. 1677. In Pedroso Coll. until 1810; then brought to England; purchased from T. B. Bulkeley Owen, 1837.

74 Spanish Peasant Boy

A laughing boy, his right shoulder bare, leaning on a window sill; head and shoulders three-quarters right; his right forearm lies along the sill. His coat is blue, buff lined. Brown background, gold flesh tone.

Canvas, 21 in. *h.* by 15 in. *w.* (0·53 × 0·38).

From Lansdowne Coll. Exhib. B.I., 1821 (96), lent Zachary. Presented by M. M. Zachary, 1826.

176 S. John and the Lamb

The boy S. John stands full face, centre, his left foot on a rock. He embraces the lamb on a mound, right. His left hand points to the sky. Dark rocky background; gold brown tone.

Canvas, 65 in. *h.* by 43 in. *w.* (1·65 × 1·09).

From Colls. Palais de Lassay, Presle, Robit 1801; bt. Bryan; exhib. B.I., 1816 (71), lent Clarke; 1838 (5); bt. by Lord Ashburton for the Gallery at Simon Clarke Sale (109), May 9, 1840.

1286 A Boy Drinking

Half length, three-quarters left. He leans on his left elbow, holding a square wine flask. With his right hand he raises a long glass to his lips. Dark background; brown gold tone.

Canvas, 24½ in. *h.* by 18¼ in. *w.* (0·62 × 0·46).

A repetition in the Stockholm Gallery, 1821 (134) (not in 1910 Catalogue). Bequeathed by John Staniforth Beckett, 1889.

3910 The Immaculate Conception

The Virgin, full length, in dark blue mantle and white robe, eyes uplifted, hands on breast, stands within a golden glory surrounded by cherubs, upon clouds borne by cherubs. Other cherubs at her feet look up in adoration.

Oil on canvas, 83½ in. *h.* by 50 in. *w.* (2·12 × 1·27).

Bequeathed by J. Trueman Mills, 1924.

3938 St. John the Baptist

Three-quarter length, quarter left, eyes upturned, right hand on breast, left hand holding a cross with scroll inscribed ECCE AGN. . . Bearded, with long hair, wears scarlet mantle and dull olive-green robe. Background, dark green trees and rocks, and a stormy sky.

Oil on canvas, 47¾ in. *h.* by 42 in. *w.* (1·21 × 1·07).

Curtis No. 336. Bought in Spain by Richard Cumberland. Sold to Desenfans. Bought by Gainsborough, 1787. On his death sold to Sir Peter Burrell. Colls. Cavendish Bentinck (Christie's, 1891, No. 558). Mond, 1891. Exhib. R.A., 1877. Mond Bequest, 1924.

After MURILLO

1257 Nativity of the Virgin

Centre, the baby held by two women; right, in front, a girl kneels by a basin, looking up at a woman who brings the swaddling clothes. Left, two angels with a basket of linen; near them a little spaniel; in the background S. Anne in bed.

Canvas lunette, 9¾ in. *h.* by 17½ in. *w.* (0·24 × 0·44).

A reversed copy of the picture in the Louvre (540). From Coll. Duchesse de Berri. Presented by Lord Savile, 1888.

MYTENS (Daniel) *c.* 1590—1642

Anglo-Dutch School. Born, perhaps, at The Hague; studied, probably, under Miereveld; influenced by Rubens; member of the Guild in The Hague, 1610; Court painter in England *c.* 1614–35. Died in The Hague, 1642.

3474 James, Third Marquis of Hamilton

A young, dark-haired man standing three-quarters right, in black doublet, silver sword-belt, scarlet stockings, white shoes, black and silver garters, stiff white lace collar and cuffs; a black hat in his white-gloved hand. Dark brown background. Signed: *D. Mytens ft.* 1623.

Canvas, 77½ in. *h.* by 48 in. *w.* (1·97 × 1·22).

In Hamilton Collection, sold at Christie's, Nov. 6, 1919. Presented by Colin Agnew and C. Romer Williams, 1919.

NEBOT (Balthasar) Working *c.* 1735—1760

British School (?). Known to have painted the portrait of Captain Coram, founder of the Foundling Hospital.

1453 Covent Garden Market

On the left, a group of market women offer vegetables for sale; parallel to the foregound, a wooden barrier by the side of which a man with his wife and child are walking, followed by a blind beggar. In the middle distance, two men fighting, watched by bystanders. Behind, part of the arcade on the north of the square, and other buildings since removed or remodelled. Signed: B. NEBOT F. 1737.

Oil on canvas, 24¾ in. *h.* by 48¼ in. *w.* (0·63 × 1·22).

Lord Clifden Coll. Purchased at his sale, 1895.

NEEFFS (Pieter) 1578—1656?

School of Antwerp. Born at Antwerp; probably pupil of H. Steenwyck the Elder; entered the Guild in Antwerp, 1609. The figures in his pictures were put in by Jo. Uytewael, J. Brueghel, Coques, Vrancx, and Stalbemt. Died in Antwerp.

924 Interior of a Church

Right, three figures inspecting a black marble tomb; a boy with a hound nearer the foreground. Centre middle distance, other figures; a man with a dog conspicuous; left, up steps, a chapel; two men at the top, one descending. Signed: P. NEEFS F. 1644.

Wood, 27 in. *h.* by 38½ in. *w.* (0·68 × 0·97).

Presented by Sir Henry H. Howorth, 1875.

2205 Interior of a Church

In the foreground the slab covering Steenwyck's grave, inscribed 32 (?) HIER LEYT BEGRAVEN HENRY STEENWYCK. Centre, a tall bronze font; right, a woman kneeling, profile right. Left, a flight of steps; beyond, five men. In the centre distance the rood screen; in the right transept a verger lighting a candle.

Wood, 18 in. *h.* by 25½ in. *w.* (0·45 × 0·64).

Hendrik Steenwyck the Elder died at Frankfort-on-Main.

Possibly in Beckford Sale, Oct. 15, 1823 (342). Bequeathed by H. Callcott Brunning, 1907.

2206 Vespers

A church interior; figures kneel inside and about a chapel, left. Centre, two women and two men stand talking; a little dog behind; right, an old soldier seated. A priest before the altar in the chapel; above the altar an altar-piece, veiled. Signed: PEETER NEEFS.

Wood, 10½ in. *h.* by 14½ in. *w.* (0·26 × 0·36).

Possibly in Bladen Sale, March 11, 1775 (56). Bequeathed by H. Callcott Brunning, 1907.

2207 After Vespers

In the foreground of a chapel, eight figures; right, a boy with a greyhound, profile right; left, a woman seated on steps nursing a baby; by her a little girl seated. Two vergers stand on the left of the altar; on the right a boy extinguishing a candle. Eleven figures in all.

Wood, 11 in. *h.* by 8 in. *w.* (0·27 × 0·20).

Bequeathed by H. Callcott Brunning, 1907.

NEER (Aert van der) 1603—1677

School of Amsterdam. Born at Gorkum. Influenced by Camphuysen and E. van de Velde. His earliest dated picture is of 1639; settled in Amsterdam, 1643, and died there.

152 Landscape with Figures and Cattle

A river zigzags to the centre distance, where a gabled cottage stands against the sunset. To right, a spired church and village among trees; before the church a drawbridge and a man on a grey horse leading a bay. Three cows in right foreground; centre, a milkman and girl in a scarlet petticoat, bearing yokes. Cuyp's name is on the milkmaid's pail. Signed: A.V.D.N. (in monogram) f.

Canvas, 47 in. *h.* by 63½ in. *w.* (1·19 × 1·61).

From Colls. Erard and Lucien Buonaparte, 1815. Lord Farnborough Bequest, 1838.

239 River Scene by Moonlight

Left middle distance, on the river's bank, a town, with a spired church. A boat, right, with a red pennon on the mast. The moon rises left centre; centre foreground two "pots"; short stakes, left. Sky, dark grey tone; the water reddish. Signed: A.V.D.N (in monogram).

Wood, 12 in. *h.* by 18½ in. *w.* (0·30 × 0·46).

R. Heathcote Sale, Apr. 5, 1805 (33), bt. Harris for Colborne. Lord Colborne Bequest, 1854.

732 Canal Scene with Figures

Centre, a canal; in foreground a barge with a carved gilded stern and a furled flag; two swans, right; on right bank a cow-herd, blowing a horn, and a woman with a child. On the wharf, left, a withered oak, a woman seated, and three sportsmen with a dead hare. Sky tone, milky blue; the ground brownish. Signed: A.V.D.N (in monogram).

Canvas, 51½ in. *h.* by 65½ in. *w.* (1·30 × 1·66).

Purchased from the Earl of Shaftesbury, 1864.

969 A Frozen River

Red brick houses on each bank, their roofs powdered with snow; centre distance, a mill. In the foreground two men skating, a boat with oars, and a rope festooned on two stakes. Silvery-grey tones. Signed: A.V.D.N. (in monogram).

Oak, 10 in. *h.* by 15½ in. *w.* (0·25 × 0·39).

Wynn Ellis Bequest, 1875.

1288 Frost Scene

From the right a frozen river winds to right distance. On left bank a town ; to left a church. Below, left, a pool with three skaters. Left foreground a man, woman and dog ; extreme right, two bare trees. Grey-silvery tone. Signed : A.V.D.N. (in monogram).

Wood, 12¾ in. *h.* by 20½ in. *w.* (0·32 × 0·52).

Bequeathed by John Staniforth Beckett, 1889.

2283 Dawn

Water stretching from left middle distance to centre distance. A three-masted vessel in distance against the yellow light. On left bank a spire among trees ; centre, three cows. Left, a man, a woman in a scarlet apron, and a dog.

Canvas, 31¼ in. *h.* by 25½ in. *w.* (0·79 × 0·64).

Exhib. R.A., 1886 (88) as " Moonrise," lent by R. C. L. Bevan ; 1893 (94), lent Colnaghi ; Guildhall, 1895 (96) ; Whitechapel, 1904 (305). Bequeathed by Martin Colnaghi, 1908.

2534 River Scene with Horseman

Water in centre and right distance. Farm buildings in centre mid distance. Swampy foreground ; left, a bare tree, felled timber and palings centre ; right, a horseman. Signed : A.V.D.N. (in monogram).

Wood, 10¾ in. *h.* by 16½ in. *w.* (0·27 × 0·41).

Salting Bequest, 1910.

2536 Moonlight

Centre, water ; left, a spire and gabled buildings among trees. Boats in centre distance ; a mill, right. Dark brown-grey tone. Signed : A.V.D.N. (in monogram).

Wood, 7¾ in. *h.* by 10¾ in. *w.* (0·19 × 0·27).

Salting Bequest, 1910.

2537 Landscape with a Horse and Cart

Left, a shallow stream, lined by trees, stretching to centre distance. Right, a sandy bank, with two houses ; trees massed left. In right foreground a horse and cart advancing right, a woman following, a man beating the horse ; a foal in right corner.

Canvas, 20½ in. *h.* by 24¾ in. *w.* (0·52 × 0·62).

Salting Bequest, 1910.

NEER (Eglon Hendrik van der) 1635–36—1703

School of Amsterdam. Born in Amsterdam ; pupil of his father, A. van der Neer, and J. van Loo. Married in Rotterdam, 1659 ; went to France for about three years ; in Rotterdam, 1664–77. In 1670 member of the Guild at The Hague ; in Amsterdam, 1678 ; Brussels, 1679, there marrying again. In 1687 principal painter to Charles II of Spain ; 1689 again in Amsterdam ; died at Düsseldorf.

2535 Judith

Three-quarters length, standing, full face, the body three-quarters right ; her left hand at her bosom, her right holding a sword ; left foreground, the body of Holofernes, his helmet in the foreground.

Right, a woman putting his head in a sack. Flesh tone, creamy. Signed on the sword : *E. van der Neer fc.*

Wood, 12½ in. *h.* by 9½ in. *w.* (0·31 × 0·24).

Sm. 15. De Groot, 12. Destouches Collection, Paris, 1794. In the collection of a lady, London, 1838, bt. by Dr. Frank. On the back said to be from Baumgaertner Coll. ; not in that Sale Cat., 1856. In Salting Coll., 1883. Salting Bequest, 1910.

NETSCHER (Caspar) 1639—1684

The Hague School. Born at Heidelberg ; studied under H. Costers at Arnheim and Terborch at Deventer. Went to Italy; stopped in Bordeaux, 1659. In The Hague, 1662, and died there.

843 Blowing Bubbles

Centre, a little boy inside a window looking up, left, at a bubble ; with his right hand he holds a plumed flat cap, plum coloured. Behind him, right, a smaller child. Above, an emerald green curtain ; sculptured fruit below the sill. Flesh tone grey-golden. Signed : *A° 1670, G. Netscher.*

Wood, 12 in. *h.* by 9½ in. *w.* (0·30 × 0·24).

Sm. 14. De Groot, 149. Sales : Bout, The Hague, 1733 ; Plettenberg-Wittem, 1738 ; Lormier, The Hague, 1763 ; R. de Boisset, 1777 ; Poullain, 1780, bt. Boileau ; Boileau Sale, 1782 ; Calonne, 1788 ; Le Brun, 1791 ; Catalan, 1816 ; Duchesse de Berri Coll., 1833. Exhib. B.I., 1835 (92), lent Peel. Bought, Peel Collection, 1871.

844 Maternal Instruction

A lady seated, left, teaching a child, who stands in front of her ; another child playing with a dog, right. In the background over a cupboard a small copy of Rubens' " Brazen Serpent." Golden-grey tone.

Wood, 17½ in. *h.* by 14½ in. *w.* (0·44 × 0·36).

Sm. 35. De Groot, 96. Bout Sale, The Hague, 1733. Orléans Coll., imported, 1798. Exhib. B.I., 1824 (73), lent Peel. Bought, Peel Collection, 1871.

845 Lady seated at a Spinning Wheel

Seated, profile left, facing the spectator ; her wheel, left ; touches her lips with left hand. Signed : *G. Netscher*, 1665.

Wood, 8½ in. *h.* by 6½ in. *w.* (0·21 × 0·16).

Sm. 22. De Groot, 47. Collections, Blondel de Gagny, 1773 ; Blondel d'Azincourt, 1783 ; Prince Galitzin, 1825 ; Peel, 1833.

Purchased Peel Coll., 1871.

1332 George, 1st Earl of Berkeley (?)

Three-quarter length, nearly full face, a young man in a black velvet cloak with a light brown perruque ; leaning his right elbow on a stone pedestal with bas-relief carving ; his left hand on his hip. In the left background a curtain of brown and gold brocade. Brown tone ; the flesh clear and warm. Signed : C.N., 1679.

Canvas, 18¼ in. *h.* by 14½ in. *w.* (0·48 × 0·36).

De Groot, 176. Replica in Rijksmuseum, as probably one of the Van Citters family ; another at Stuttgart (285) signed in full and dated 1682. Presented by Lord Savile, 1891.

2953 Lady and Little Girl with Oranges

The lady seated, right, three-quarters length, three-quarters left ; low neck, shot gold silk scarf and black dress, two oranges in lap, one in left hand. The girl standing, left, full face, in blue and white, an orange in left hand. Signed: *C. Netscher* 1676.

Canvas, 19 in. *h.* by 15¼ in. *w.* (0·48 × 0·39).

Layard Bequest, 1913.

2954 Man in a Black Wig

Nearly full face, half length, seen through an oval-topped opening. Wears full black wig, plum colour and gold gown, silver vest. Left hand in front of the gown. Background, sky, brown-gold drapery right.

Canvas, 19 in. *h.* by 15¼ in. *w.* (0·48 × 0·39).

Layard Bequest, 1913.

After NETSCHER

1879 A Music Party

Two men and a woman seated round a table, one man playing a lute, the woman holding a music book. Near them, to right, another woman holding a spaniel. In the background a picture ; in the centre a coat-of-arms.

Oil on canvas, 22 in. *h.* by 18 in. *w.* (0·56 × 0·46).

Bequeathed by Sir John May, 1847.

NEUFCHATEL *See* LUCIDEL

NICCOLÒ DI BUONACCORSO Working *c.* 1350—1388

School of Siena. Perhaps the son of Buonaccorso di Pace ; municipal councillor, 1372 and 1376; Gonfaloniere of the Terzo of S. Martino, 1381 ; worked for the Duomo, 1376 and 1383.

1109 Marriage of the Virgin

The Virgin and S. Joseph stand, centre, before the High Priest, who joins their hands. Left foreground, a man in black, and a child in black and gold ; two heralds blowing trumpets, and a youth playing on the cymbals, right. Behind, an open gallery supported on an arch, through which are seen a palm tree and shrubs against a gold background. Flesh tone, reddish-brown. Signed: NICHOLAVS BONACHVRSI DE SENIS ME PXT.

Wood, arched top, 16¾ in. *h.* by 10½ in. *w.* (0·42 × 0·26).

Purchased from Fairfax Murray, Florence, 1881.

NICCOLÒ DA FOLIGNO 1430 ?—1502

Umbrian School ; wrongly called ALUNNO. Born at Foligno ; the pupil of Bartolommeo di Tommaso and P. A. Mezzastris, local painters ; influenced by Benozzo Gozzoli. His earliest dated work is of 1458, his latest 1499.

1107 The Crucifixion

Triptych. Centre; Christ on the Cross, two angels on each side, in heather colour and green, receiving the blood in gold vessels. Below, S. Francis embracing the cross; right, S. John in blue and rose; left, the Virgin in black, supported by two women Saints in heather, black and scarlet; landscape background; flesh tone, clear greyish; rose in the lights. Left shutter: above, the Agony in the Garden; below, the Road to Calvary. Right shutter: above, the Resurrection; below, the Lamentation over Christ. Signed in a cartellino: *Nicolai Fulginatis* MCCCCLXXXVII.

Wood, in tempera. Centre, 36 in. *h.* by 22½ in. *w.* (0·91 × 0·57). Side panels, 16¾ in. *h.* by 9½ in. *w.* (0·42 × 0·24).

Formerly in the convent of Sta. Chiara, Aquila, Umbria. Purchased from Alessandro Castellani, Rome, 1881.

NICCOLÒ DI PIETRO GERINI d. 1415

Florentine School. With Lorenzo di Niccolò, his son, assistant to Spinello Aretino; influenced by Agnolo Gaddi, with whom he worked at Prato, 1391; in the Guild at Florence, 1368.

579 Baptism of Christ

Triptych. Centre: S. John, right, baptising Christ, Who stands full face; left, two kneeling angels, one carrying His mantle; the Almighty and Holy Spirit above; medallion of an angel at the top. Left panel: S. Peter, full face. Right panel: S. Paul, nearly profile left. Predella: the angel announcing the birth of S. John Baptist to Zacharias; the birth of S. John; his death; the feast of Herod; Herodias receiving the head of the Saint from Salome; and at the extreme ends, SS. Benedict and Romuald.

Wood, arched tops, in tempera, 74½ in. *h.* by 63¼ in. *w.* (1·88 × 1·60). Centre, 63½ in. *h.* by 30 in. *w.* (1·60 × 0·76); the sides 48½ in. *h.* by 14½ in. *w.* (1·23 × 0·36); predella 19 in *h.* by 79 in *w.* (0·48 × 2·00).

According to an inscription, painted for Filippo Neroni, in 1387. Formerly in the Badia del Sasso di Camaldoli. Purchased, Lombardi-Baldi Collection, 1857.

NORTHCOTE (James) 1746—1831

British School. Born Plymouth; 1771, pupil and assistant to Reynolds; 1777–80, in Rome; 1786, A.R.A.; 1787, R.A. Painted large historical subjects and many portraits. Published writings on art, including a life of Reynolds. Died in London.

4376 A Young Lady playing the Harp

Seated, seen three-quarter length, quarter left, head front, the harp resting against her right shoulder and left knee. Has dark brown hair and wears a white, low-cut dress, with blue sash, and scarlet beads round her neck. Background of dark green foliage, opening, left, on to a hilly landscape, with blue sky and red sunset clouds at the horizon.

Oil on canvas, re-lined, 44 in. *h.* by 35¼ in. *w.* (1·12 × 0·90).

Said to be a Miss King. Probably the *Portrait of a Lady playing on the Harp*, exhib. R.A., 1814 (166). Coll. Frank Lloyd. Presented in memory of him by his daughter, Mrs. Garwood, 1927.

OCHTERVELT (Jacob) *c.* 1635—1700 ?

School of Amsterdam. Born at Rotterdam; studied under Berchem and possibly F. Mieris. In Rotterdam 1655, Amsterdam 1674.

2143 A Lady standing at a Spinet

Centre, a lady in rose coloured satin before a spinet, facing left, her back turned, her left hand on the keys. A man in a full-bottomed wig sits at the other side of the instrument. A dog, right, turning towards a page boy bearing a flask of wine. Tone, dark; flesh, cool.

Canvas, 31 in. *h.* by 25 in. *w.* (0·78 × 0·63).

Presented by H. J. Pfungst, 1907.

2553 A Lady at her Toilet

Right, centre, a lady in white and light blue sits facing the left, by a table. She trims her nails, her right foot is bare. Left, a maid with a tray; left foreground, a foot bath. Tone, cool grey.

Canvas, 29 in. *h.* by 22½ in. *w.* (0·73 × 0·57).

Salting Bequest, 1910.

3864 The Music Party

Right, standing, back to spectator, a lady in rose-coloured satin, playing a spinet; left, seated, a gentleman in russet mantle and purple grey coat, playing a violin; seated beyond is a lady with fair ringlets, in blue dress, yellow quilted petticoat and muslin apron, holding music, and conducting. Background, a grey wall, on which hangs a map of the Netherlands. Two dogs in foreground. Signed: *Jac. Ochtervelt, f.*

Canvas, 33 in. *h.* by 29½ in. *w.* (0·84 × 0·75).

De Vahl Sale, Christie's, Feb. 20th, 1920 (142). Purchased from S. T. Smith and Son, 1924.

See also HOOCH (Ascribed to), 2552

ODEKERCKEN *See* DUTCH SCHOOL XVII CENTURY, 1397

OGGIONO *See* MARCO D'OGGIONO

OLIS (Jan) 1610—after 1655

Dutch School; born probably at Gorkum; in Dordrecht Guild, 1632.

3548 A Musical Party

Round a table a fiddler, a flautist, a lutenist, a singer, and a woman with bass viol; the men in buff brown and grey with big hats, and the woman in rose black and white lace. A sixth figure seated over a bowl left. Brown background. Signed: *J. Olis* 1633 (J and O in monogram).

Wood, 14 in. *h.* by 20 in. *w.* (0·36 × 0·51).

Presented by A. A. de Pass, 1920.

OOST (Jacob van) the Elder 1601—1671

School of Bruges. Born at Bruges; studied under his brother Frans in 1619; in 1621 was a master in the Bruges Guild and went to Rome for five years, imitating the Carracci. In Bruges, 1629; died there.

1137 Portrait of a Boy

Half length, nearly profile left. Black doublet, white shirt, and black cap with a squirrel's tail. His hands in a muff. Cool flesh-tone. Light brown background. Signed: I.V.O. in monogram; and Inscribed: ÆTAT. SUÆ 11, 1650.

Wood, 31 in. *h.* by 24 in. *w.* (0·78 × 0·61).

Purchased as by I. van Ostade, from Miss M. A. Thomas, Clarke Fund, 1883.

3649 Two Boys

Head and shoulders nearly profile left, a boy with long brown hair in buff jerkin, dull rose shirt and black cap, holding a book. Behind him, in profile, a younger boy. Background a grisaille showing the story of Gideon. Flesh tones warm.

Canvas, 22 in. *h.* by 23 in. *w.* (0·56 × 0·58).

Presented by Sir Henry Howorth, through the National Art-Collections Fund, in memory of Lady Howorth, 1922.

OPIE (John) 1761—1807

British School. Born at St. Agnes, Cornwall; in London, 1781. A.R.A., 1786; R.A., 1787. In Paris, 1802; Professor of Painting at R.A., 1805; died in London.

1167 Mary Wollstonecraft Godwin

Seated at a desk, left, her head turned towards the spectator, her right hand turning the pages of a book on the desk. Her hair, grey or powdered, confined by a white handkerchief.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

Mary Wollstonecraft (1759–97). Advocate of women's rights, married William Godwin, 1797; her daughter Mary married Shelley.

Bought by W. Russell, 1860, as by Northcote; exhib. B.I., 1861 (173), S.K. (National Portrait Exhib.), 1867 (698). Purchased, W. Russell Sale (108), Clarke Fund, 1884.

1408 Portrait of a Boy

Perhaps the artist's younger brother, William. He wears a dark coat, open at the neck, which is encircled by a large white frilled collar. Bust, three-quarters right.

Canvas, 20½ in. *h.* by 16½ in. *w.* (0·52 × 0·41).

Presented by Edward Opie (a nephew of the painter), 1894.

1826 Portrait of Himself

Head and shoulders slightly left, looking down; strong light and shade.

Canvas, 16 in. *h.* by 12¾ in. *w.* (0·40 × 0·32).

Henry Vaughan Bequest, 1900

2877 Mrs. S. W. Reynolds

The wife of the engraver. Head and shoulders three-quarters left, the chin on the right hand, in a black dress.

Canvas, 29 in. *h.* by 24 in. *w.* (0·73 × 0·61).

Purchased from A. G. Reynolds, Clarke Fund, 1912.

ORCAGNA (Andrea) 1308 ?—1368

Florentine School. ANDREA DI CIONE, called ORCAGNA; son of Cione and brother of Nardo and Jacopo di Cione; pupil of Andrea Pisano; much influenced by Giotto; sculptor, worker in mosaic, painter, and architect. Master painter, 1344; worked and died in Florence.

569 Coronation of the Virgin: Angels and Saints in Adoration

Triptych. Centre, Christ, profile left, crowning the Virgin; both in pale rose and soft white, gold embroidered; behind them a throne hung with blue and gold brocade, patterned with birds. Two Angels in scarlet stand left and right; below, twelve in pale rose, light ultramarine, scarlet, grey and orange, eight kneeling, playing instruments—a keyed organ, harp, lute, viol, guitar and bagpipe. In each wing twenty-four Saints, kneeling in tiers; front row, left, SS. Stephen, Bartholomew, and Peter, who holds the church of S. Pietro Maggiore; front row, right, SS. Paul, Matthew and Lawrence; many of the others are without their usual emblems. The side panels may be studio work.

Wood, in tempera. The centre, arched top, 81½ in. *h.* by 45½ in. *w.* (2·07 × 1·15); the sides, double arched tops, 66½ in. *h.* by 48½ in. *w.* (1·68 × 1·22). The total measurement, 115 in. *h.* by 157 in. *w.* (2·92 × 3·98).

570 The Trinity

The Son crucified; the Holy Spirit above; the Father behind, in rose-red and deep blue; gold background.

571, 572 Angels adoring

Eight angels in each panel; in rose, green, white and blue.

570–2 Wood arched tops, in tempera, each 34 in. *h.* by 15 in. *w.* (0·86 × 0·38).

573 The Nativity

The Child in the manger, covered with a red quilt; right, the Mother, seated, in red and blue, with angels above her head; left, S. Joseph. Beyond the manger, the ox and ass. In the background, left, two shepherds; above, right, angels bringing the tidings.

574 Adoration of the Kings

The kings kneel towards the centre, in red, blue and green; camels and attendants in the background. S. Joseph, right, receives a golden vessel from the Child; gold background.

575 The Resurrection

In front and right seven guards asleep; S.P.Q.R. on their red shields. Gold sky, rocky hills to left and right. Grey tone.

576 The Three Maries at the Sepulchre

Left, SS. Mary Magdalene, Mary the mother of James, and Salome, with vases; right, two angels, their dresses pale rose, dark olive green and vermilion. Rocky background with trees.

577 The Ascension

Christ rises, in white, red lined, above a ring of kneeling saints, in green, pale rose, golden, blue and scarlet. Two angels in the left background, two each side of Him. Flesh tones, greyish.

578 Descent of the Holy Spirit

Under a loggia surmounting a building in the background, twelve half-length figures; S. Peter and the Madonna centre; above, the Holy Spirit descending. In the foreground, in front of the building, twelve other figures, full length. In the centre, a white-hooded man, in blue and orange, addresses a king in pale blue and rose, whose left hand is to his lips.

573-8 Wood, ogival tops, in tempera, each 36½ in. *h.* by 19 in. *w.* (0·92 × 0·48).

569–578 formed the altar-piece of S. Pietro Maggiore, Florence; Niccolò (di Pietro Gerini?) was paid for the work, 1370; removed to the della Rena chapel in 1677; inherited from della Rena family by Marchese Roberto Pucci; later in Lombardi-Baldi Coll.; purchased thence, 1857.

581 SS. John Evangelist, John the Baptist, and James the Greater

Three panels; full length standing figures. Left the Evangelist, in pale grey-green, lined with faded rose; in his hands a scarlet book. Centre, the Baptist, full face, in faded rose, lined with ultramarine; a scroll in his left hand. Flesh tone, grey-brown. Right, looking three-quarters left, S. James, in pale ultramarine, scarlet-lined, a black book in his left hand. Flesh tone, grey. Gold background, the nimbi stamped; an orange-scarlet carpet, patterned with birds in blue and gold.

Wood, in tempera, 74 in. *h.* by 61 in. *w.* (1·88 × 1·54); the panels, arched tops, each 54 in. *h.* by 19 in. *w.* (1·37 × 0·48).

Formerly in the Hospital Church of SS. Giovanni e Niccolò, near Florence; purchased from Lombardi-Baldi Collection, 1857.

ORIOLO (Giovanni) Working *c.* 1440—1473–74

School of Verona. Born at Faenza; painted the daughters of Astorgio II., 1449; "Pictor Publicus" at Faenza, 1461.

770 Leonello d'Este

Bust, profile left; red hair. Rose-red gown under sleeveless black tunic edged with gold. Background dark green. Tone, golden. Inscribed: LEONELLUS MARCHIO ESTÊSIS; and signed: OPUS JOHÂNIS ORIOLI.

Wood, in tempera, 21½ in. *h.* by 15 in. *w.* (0·54 × 0·38).

Leonello d'Este, 1407–50; 13th Marquis of Ferrara. *Cf.* the cast from Pisano's medal of him, set in the frame of Pisano, 776.

c. 1447. In Costabili Gallery, Ferrara, *c.* 1840 (406), attrib. to Pisano; purchased from Eastlake Collection, 1867.

ORLEY (Bernard van) *c.* 1493—1542

Flemish School. Born probably at Brussels; pupil of Valentin d'Orley or of his son Philippe, 1514; in Italy, where he met Raphael and Dürer; 1515, Brussels; court painter to Regent Margaret; probably revisited Italy; died at Brussels.

School of BERNARD VAN ORLEY

714 Virgin and Child

The Virgin, three-quarters right, in a pale blue robe, full length, seated on the grass beneath a tree, holding the Child. Landscape distance; luminous blue-green sky. Warm, clear tone.

Oak, 13½ in. *h.* by 10½ in. *w.* (0·34 × 0·26).

From Öttingen-Wallerstein Collection; exhib. Kensington Palace, 1848 (66), as by Corn. Engelbrechtsz. Presented by Queen Victoria, at the Prince Consort's wish, 1863.

ORSI (Lelio) 1511—1586

School of Parma. Architect, painter and draughtsman. Born probably at Reggio; influenced by Correggio and Michelangelo. At Reggio, 1536; banished, 1546; probably went to Rome. Apparently returned to Reggio, 1552; Rome after 1555; then mainly at Novellara.

1466 The Walk to Emmaus

Christ, centre, in white, and the two disciples, as peasants, advancing; all wear broad-brimmed hats. Black clouds and rifts of silver light. Colours orange, grey, silver-puce and green.

Canvas, 27½ in. *h.* by 21¾ in. *w.* (0·69 × 0·55).

Study in Palazzo Bianco, Genoa. Purchased from the Scarpa Collection, Milan, 1895.

ORTOLANO (L') Working *c.* 1512—1525

School of Ferrara. Giovanni Battista Benvenuti, called L'Ortolano, influenced by Mazzolino, Dosso and Raphael, and later by Garofalo.

669 SS. Sebastian, Roch, and Demetrius

Centre, S. Sebastian, tied to a tree; in the foreground, a cross-bow. Left, S. Roch, as a pilgrim standing looking up, his left hand on his breast; his tunic is red orange, his mantle blue; at his feet a firkin. Right, S. Demetrius in black armour, full face; his left hand covering his mouth. Landscape background.

Canvas, from wood, arched top, 91 in. *h.* by 61½ in. *w.* (2·31 × 1·56).

Until 1844 the altar-piece of the church of Bondeno, near Ferrara. Bought by Alexander Barker from Ubaldo Sgherbi. Exhib. B.I., 1858 (19), lent by Barker. Purchased from him, 1861.

OS (Jan van) 1744—1808

The Hague School; born at Middelharnis; pupil of A. Schouman at The Hague; a member of the Guild, 1773. He painted flower pieces, marine and coast views, and was a poet; died at The Hague.

1015 Fruit, Flowers and Dead Birds

Fruit and flowers in a basket; in front, on a red marble slab, a lapwing and two small song-birds. Trees in the right background. Signed: *J. Van Os fecit.*

Canvas, 27 in. *h.* by 21 in. *w.* (0·68 × 0·53).

Wynn Ellis Bequest, 1876.

1380 Fruit and Flowers

Various ripe fruits, a cut green melon, centre, and flowers about a vase. Front, right, a pewter plate and a mouse nibbling a chestnut. A sculptured figure, right background. Signed: *J. Van Os fecit*, 1772.

Wood, 29 in. *h.* by 22 in. *w.* (0·73 × 0·55).

On back inscribed "Count Montaleau" (Sale, 1802). Presented by G. Holt, 1892.

OS (Georgius Jacobus Johannes van) 1782—1861

Dutch School. Born at The Hague. Son and pupil of Jan van Os. At Amsterdam 1816–20; went to the Sèvres factory, Paris, 1822; went to Holland in 1849, and returned later to Paris, where he died.

3226 Fruit, Flowers and Game

On the marble top of a table ranged about a classic bas-relief, a partridge, a snipe, midsummer fruits and summer flowers. Signed: *G. J. J. Van Os.*

Wood, 32 in. *h.* by 24 in. *w.* (0·81 × 0·61).

From Coll. Nieuwenhuys, Brussels. W. W. Aston Bequest, 1917.

OSTADE (Adriaen Jansz. van) 1610—1685

School of Haarlem; born and lived at Haarlem, studying under F. Hals about 1627; member of the Guild, 1634; died in Haarlem.

846 The Alchymist

A long room in perspective; right foreground, a furnace and a chemist, wearing a peaked hat, blowing his bellows, surrounded by implements; under a stool a parchment inscribed: *Oleum et operam perdis.* Background, two children and an old woman. Tone, golden-brown. Signed: *A. v. Ostade*, 1661.

Wood, 13½ in. *h.* by 17½ in. *w.* (0·34 × 0·44).

Sm. 28. De Groot, 397. Sales: Samuel van Huls, The Hague, Sept. 3, 1737; Count van Wassenaar Obdam, The Hague, Aug. 19, 1750; La Live de Jully, Paris, Mar. 5, 1770; Abbé de Gévigney, Paris, Dec. 1, 1779; Lenglier, Paris, Mar. 10, 1788; picture with same title in Anon. Sale, London, 1792, bt. by Sir F. Bourgeois; Delahante, London, 1821. Exhib. B.I., 1822 (33), lent Barchard; sold to Emmerson; Peel Collection, 1829, with which purchased, 1871.

2540 A Room with many Figures

A raftered room; eight figures at a central table listening to an old man, right, playing a hurdy-gurdy. Left, a grate with embers which a child is blowing with bellows; right, a besom and overturned bench. Tone, brown. Signed: *A. v. Ostade*, 1653.

Wood, 15½ in. *h.* by 21¾ in. *w.* (0·39 × 0·55).

De Groot, 535. In the van der Mark Sale, Amsterdam, 1773. Apparently the "Estaminet Hollandais" in Patureau Sale, Paris, 1857, from van Leyden Coll., Amsterdam, 1804, and van Saceghem de Gand, Brussels, bt. Moreau. In Dudley Sale, 1876, bt. in; Dudley Sale, June 25, 1892 (17), bt. Colnaghi. Exhib. R.A., 1893 (195), lent Colnaghi; Guildhall, 1894 (69), lent Salting. Salting Bequest, 1910.

2541 The Cobbler

Left, an old cobbler, seated three-quarters right, in his hut; on the roof a dog sleeping on a red blanket. Right, facing the cobbler, a man on a stool, profile left; a besom in the left corner, a pump right, a cottage wall in background. Tone, brown. Signed: *A. v. Ostade*, 1657.

Wood, 9 in. *h.* by 7¼ in. *w.* (0·22 × 0·18).

Salting Bequest, 1910.

2542 Courtship

A man, in black coat and hat, seated, centre, facing the right front; his right elbow on a round table, a glass of wine in his right hand. His left hand on the right hand of a woman who sits facing left. On the table, to the left, a plate of oysters. Tone, golden brown. Signed: *A. v. Ostade*, 1653.

Wood, 10¾ in. *h.* by 8½ in. *w.* (0·27 × 0·21).

Sm. 112. De Groot, 291 and 300. Engr. by Corn. Visscher. Sales: M. Elgersusa, etc., Amsterdam, Mar. 24, 1766 (3), bt. Quinkhard; Quinkhard, Amsterdam, Mar. 15, 1773; Calkoen, Amsterdam, Sept. 10, 1781 (104), bt. Beekmans; Martin, Paris, 1800; exhib. B.I., 1819 (97), lent Wells; 1840 (36). Wells Sale, May 12, 1848 (65), bt. Norton; in Salting Coll., 1886. Salting Bequest, 1910.

2548 Man with a Jug

The half-figure of a man turned left, looking back, right, a jug in his hands. In his right hand a pipe. Black hat and waistcoat, grey-yellow sleeve; foliage in left background, a wall behind figure. Tone, golden brown. Signed: *A. v. Ostade.*

Wood, 10¾ in. *h.* by 8½ in. *w.* (0·27 × 0·21).

Probably Sm. 86, De Groot, 142 and 157. Cte. de Vaudreuil Sale, Paris, Nov. 24, 1784 (38). In Salting Coll., 1883. Salting Bequest, 1910.

OSTADE (Isaack van) 1621—1649

School of Haarlem; younger brother and pupil of Adriaen; born and lived in Haarlem; active from about 1639; entered the Guild, 1643; died in Haarlem.

847 A Village Scene

Left, a man on a white horse, followed by a boy with two lurchers, rides right. Beyond, left, a house and tall trees; in their shadow, people round a cow, and a man milking. Right, a milkmaid and a man. Right foreground, a sheep and two swine. Tone, golden brown.

Wood, 22 in. *h.* by 19½ in. *w.* (0·55 × 0·49).

Sm. 3. De Groot, 114. Sales; Duc de Choiseul, Paris, April 6, 1772; bought from Erard in Paris, 1823, by Smith; exhib. B.I., 1824 (76), lent Peel. Purchased, Peel Coll., 1871.

848 Frost Scene

A frozen river with skaters and sledges. A man with faggots crossing a footbridge, left to right. Right bank, an inn; before it three men. A white horse draws a sledge with a barrel off the ice to right. Tone, silver-grey. Signed: *Isack van Ostade.*

Wood, 19 in. *h.* by 15½ in. *w.* (0·48 × 0·39).

Sm. 38 and Suppl. 31. De Groot, 254. Sales: Sir Simon Clarke and Hibbert, May 14, 1802; Lady Drummond Smith, 1835. In Peel Coll., 1842. Purchased with it, 1871.

963 A Frozen River

Left, a frozen river with sledges and skaters. Under the right bank, centre, a hole in the ice; on the bank a tavern before which are sledges and travellers; a white horse conspicuous. The sky cloudy and grey-blue. Signed: *I. v. Ostade.*

Oak, 16 in. *h.* by 21 in. *w.* (0·40 × 0·53).

De Groot, 81. Wynn Ellis Coll., *c.* 1850. Wynn Ellis Bequest, 1875.

1347 Farmyard Scene

Centre, a wooden shed; in it a cart, baskets and tools. Left, a ruined fowl-house and brambles in sunlight. Behind, left, an oak; in the foreground, poultry feeding. Gold-brown tone. Signed: *Isack Ostade.*

Wood, 15½ in. *h.* by 15¾ in. *w.* (0·39 × 0·40).

De Groot, 306. H. Moll Sale, Cologne, Nov. 11, 1886. Purchased from E. Habich, Cassel, May 9, 1891.

2544 The Cart

Centre, advancing right, a man leading a horse and cart. Following, left, a man on horseback, driving cows. Left, foreground, a boy and a white dog; on the right, two men seated. Tone, golden brown. Signed: *Isack van Ostade,* 1645.

Wood, 20¾ in. *h.* by 17½ in. *w.* (0·52 × 0·44).

De Groot, 115. Also called "Travellers on the Road." Salting Bequest, 1910.

OUWATER (Aelbert) *See* FLEMISH SCHOOL XV—XVI CENTURY, 783

PACCHIA (Girolamo del) 1477—1535 ?

School of Siena. Born at Siena; pupil of Fungai, and influenced by Pacchiarotto; later by Fra Bartolommeo, Sodoma, Raphael and Andrea del Sarto. In Rome, 1500; Siena about 1508–35.

246 Madonna and Child

The Virgin in a dark hooded mantle and dull rose tunic, seated half length, full face, looking down to the right front; she feeds the Child, Who lies naked on her left arm. Landscape background. Tone, golden brown.

Wood, in oil, 29 in. *h.* by 24 in. *w.* (0·73 × 0·61).

Purchased as by Pacchiarotto from Joly de Bammeville Coll. (40), June 12, 1854.

PACCHIAROTTO (Jacopo) 1474—1540 ?

School of Siena. Born in Siena, and studied under Matteo di Giovanni; influenced by Fungai and Perugino. From 1503–39 worked in Siena; in 1539 he was exiled; returned to Siena, 1540, where he died.

1849 The Nativity

Before a wooden shed built out from a cave the Child lies on the ground, centre, surrounded by seven figures; left centre, the Virgin kneels in a blue mantle lined with green, over a rose-red robe; left, S. John Baptist kneels, a rose-red mantle over his pelt; standing behind him, left, S. Stephen, in blue, holding a scarlet book; right, centre, S. Joseph kneels, in blue and rose-red, looking towards S. Nicholas of Bari, who stands, right, in rose-red and green, with mitre and crozier. Right, S. Jerome kneels, profile left. Above, the Almighty, in faded blue and crimson, an angel on each side. Flesh tone, grey-brown. On the frame: left, the Angel Gabriel, SS. Peter and Francis of Assisi below; right, the Virgin, and SS. Paul and Lucy below. Predella: the Agony in the Garden, the Betrayal, Crucifixion, Deposition and Resurrection.

Wood, in tempera, 74 in. *h.* by 61½ in. *w.* (1·88 × 1·56); predella, 8⅛ in. *h.* by 55⅝ in. *w.* (0·20 × 1·40).

Bought in Italy for Agnew's; purchased from them, 1901.

PADOVANINO 1590—1650

Venetian School. Alessandro Varotari, called Padovanino, born at Padua; went to Venice and imitated Titian and Veronese. He visited Rome; died at Venice.

70 Cornelia and her Children

Left, looking right, a woman seated by a table; a pearl necklace in her raised right hand. Right, profile left, Cornelia, in a blue robe and white sleeves, profile left; in the right lower corner, the Gracchi, her two sons. Gold-brown tone.

Canvas, 56 in. *h.* by 48 in. *w.* (1·42 × 1·21).

Bequeathed by Lieut-Col. Ollney, 1837.

933 Boy with a Bird

Lying on the ground holding a white dove.

Canvas, 14 in. *h.* by 19 in. *w.* (0·35 × 0·48).

In J. Harman Sale as by Titian, May 18, 1844 (65) Copied from a version of Titian's Venus and Adonis. Wynn Ellis Bequest, 1875.

Ascribed to PALMA GIOVANE 1544—1628

Venetian School. Jacopo Palma, known later as Palma Giovane. Born Venice; son and pupil of Antonio Palma, great-nephew of Palma Vecchio. Influenced by Tintoretto and Paul Veronese. Worked Urbino and Venice. Died Venice.

1866 Venus and Mars.

Venus, nude, reclines on a couch with blue and white draperies, and kisses Mars, who is seated. In the foreground, Cupid taking off Mars' sandal, a pair of doves, and Mars' helmet and armour. Above, two crimson curtains looped back. Dark background.

Oil on canvas, 51½ in. *h.* by 65½ in. *w.* (1·31 × 1·66).
Presented, as by Tintoretto, by the Duke of Northumberland, 1838.

PALMA VECCHIO 1480—1528

Venetian School. GIACOMO NEGRETTI or NIGRETI, afterwards known as GIACOMO PALMA, called later, in art history, PALMA VECCHIO. Born at Serinalta, near Bergamo; perhaps pupil of Cima at Venice; influenced by the Bellini, Giorgione and Titian. Worked at Venice and Bergamo; died in Venice.

234 A Warrior adoring the Infant Christ

On the left the Virgin, seated, supports the Child on her knees. Beside her stands S. Joseph. A knight kneels, right. Behind a parapet wall a servant holds a horse.
Canvas, 61 in. *h.* by 103 in. *w.* (1·54 × 2·61).
Formerly ascribed to Catena. From Standish Coll.; in Italy 1841; sold by Baldeschi to Woodburn; purchased, Woodburn Sale (80), as by Giorgione, June 24, 1853.

636 A Poet

Half length, nearly full face, the body three-quarters right, the eyes glancing left; long bronze-red hair, slight beard and moustache; a quilted rose-crimson and dark violet-blue dress, showing the neck and white shirt, and a mantle round his shoulders. The gloved right hand rests on a parapet, the left arm on a book. Background of laurels.
Wood (re-transferred), 32½ in. *h.* by 24 in. *w.* (0·82 × 0·61).
Said to be Ariosto. Colls. Niccolò Raineri, 1648; Vianoti, 1666; Tomline, 1857. Purchased from E. Beaucousin, Paris, as by Titian, 1860.

694 S. Jerome in his Study

In rose-crimson and blue, seated reading at a desk. In the background, two book cupboards; on the floor a sleeping lion, a partridge, a pair of slippers, and a cardinal's blue hat. Through an open window the sea, hills and a convent.
Canvas, 28½ in. *h.* by 38½ in. *w.* (0·72 × 0·97).
Formerly ascribed to Catena. Replica in Staedel Institute, Frankfort. Purchased from Manfrini Gallery, Venice, as by Giov. Bellini, 1862.

3079 S. George and the Princess

S. George in armour, crimson cloak and scarlet hose, kneels bareheaded before a slender cross. Below it lies the dragon; right, the Princess kneels in brown dress and grey hood; background of foliage and blue sky.
Wood, transferred to canvas, 40¾ in. *h.* by 29¾ in. *w.* (1·03 × 0·75).
Formerly belonging to the Grimani family. Bought by Layard from Richetti of Venice. Transferred by Botti in 1880. Restored by Merritt. Layard Bequest, 1916.

3939 Flora

Half length, body front, head slightly right, golden hair. Wears green mantle over white chemise with a blue ribbon. On the left

wrist a gold chain, in the right hand a bunch of yellow, blue and purple red flowers. Dark brown background.

Oil on wood, 30½ in. *h.* by 25⅛ in. *w.* (0·77 × 0·64).

Possibly in coll. of Charles II. Colls. Dellafield; Becci (Florence); Mond, 1889. Exhib. R.A., 1892. Mond Bequest, 1924.

School of PALMA VECCHIO

2903 A Concert

Three women singing. The central one with a lute; hair ripe corn colour; dress black, with dull brown-yellow undersleeves and blue cuffs. Right, another, three-quarters left, with a sheet of music; hair, pale blonde, dress, emerald silk, over cream white bodice and sleeves. Left, a third, three-quarters right, holding the neck of a lute; hair, chestnut, under head-dress of plaited straw; dress, clear rose, dull gold sleeves pierced to show white undersleeves in puffs. Flesh tone, rose-ivory. Landscape background. Much repainted.

Canvas, 35¾ in. *h.* by 48 in. *w.* (0·90 × 1·23).

Exhib. R.A., 1872 (67), and 1888 (124), as by Palma, "The Painter's Daughters." Lady Lindsay Bequest, 1912.

4037 Nymphs and a Shepherd

Left, before a thicket and trees, a part-seen Nymph lying asleep, another in pale blue draperies, kneeling. Right centre, a shepherd, in red-brown tunic and tattered blue pantaloons. Distance, right, a landscape in evening sunlight, of trees, a city, blue hills and sky.

Oil on wood, 27 in. *h.* by 47½ in. *w.* (0·69 × 1·21).

A decorative panel *c.* 1515–1520, combining motives from *Jupiter and Callisto*, Frankfort, 1417, and from *S. George and the Princess*, **3079**. Claude Phillips Bequest, 1924.

PALMEZZANO (Marco) 1456?—after 1543

Umbro-Romagnol School. Born at Forlì; scholar of Melozzo da Forlì; dates assigned to his works range from 1481—1536.

596 The Entombment

Centre, the dead Christ, supported, right, by the Virgin, in blue, and S. Mary Magdalene, in vermilion and green, who kneels profile left. S. John Evangelist, nearly profile right, stands left, in gold and rose-red. Extreme right, three-quarters left, S. Mercuriale, first Bishop of Forlì, holds the banner of the Church, a white cross on a red flag; extreme left S. Valerian, in scarlet, holds the standard of Forlì, a white flag striped with blue. Foreground black-green cloth, on the tomb.

Wood, 39 in. *h.* by 65½ in. *w.* (0·99 × 1·65).

Upper part of altar-piece placed in the Cathedral of Forlì in 1506; the rest of the picture is in the Forlì Gallery (122). Sold by the painter Reggiani of Forlì to Gismondi, Rome; purchased from him, 1858.

PANINI (Giovanni Paolo) 1695—1768

Roman School. PANINI or PANNINI; born at Piacenza; scholar of A. Locatelli and B. Luti, Rome; member of the Academy in Paris, 1732; died at Rome.

138 Ruins with Figures

Centre, ruins, with seven figures in bright-coloured draperies. Left foreground, three ruined pillars in perspective. In the background, right, the pyramid of Cestius.

Canvas, 19½ in. *h.* by 25 in. *w.* (0·49 × 0·63).

Bequeathed by Lieut.-Col. Ollney, 1837.

PAPE (Abraham de) 1620—1666

School of Leiden. Born at Leiden; pupil of G. Dou, 1644; in the Guild, 1648; died in Leiden.

1221 Cottage Interior with Figures

Left, an old woman spinning, her back to a window. Right, profile left, an old man in dull brown sits warming his hands at a fireplace; right, foreground, an olive-green curtain; left, a small barrel. Low brownish tone. Signed: A. DE PAPE.

Wood, 15¾ in. *h.* by 21½ in. *w.* (0·40 × 0·54).

Purchased, Walker Fund, from Blenheim Coll. (51), July 24, 1886.

PAREJA *See* VELÁZQUEZ, 1315

PARENZO (Bernardo da) 1437?–1531?

School of Padua. Pupil and assistant of Mantegna; painted Monastery of Santa Giustina at Padua, 1487–94; said to have died at Vicenza, 1531.

3336 Adoration of the Shepherds

Right, the Child lies naked in a basket manger; S. Joseph, seated full face watching, in gold and brown, a halo round his head; he holds a knotted stick. Centre, profile right, Mary kneels with hands clasped, a halo round her head: red dress, deep blue mantle edged with gold, white kerchief head-dress. Two shepherds in blue and grey stand behind her, left. Red rocks in left background, a low hill centre, a timber stable, right.

Wood, 9¾ in. *h.* by 8½ in. *w.* (0·24 × 0·21).

Bought in Paris *c.* 1905; formerly ascribed to Francesco Mantegna; purchased, Florence Fund, from Roger Fry, 1918.

PARIS BORDONE *See* BORDONE

PARMA (Lodovico da) *See* LODOVICO

PARMIGIANO 1504—1540

School of Parma. FRANCESCO MAZZOLA, called PARMIGIANO, or PARMIGIANINO; son of Mazzola, born at Parma. Influenced by Correggio at Parma after 1518; went to Rome, 1523, and studied Raphael; to Bologna, 1527; 1531 returned to Parma; died at Casal Maggiore, in Cremona.

33 The Vision of S. Jerome

S. John Baptist, kneeling, left, points upwards to the Virgin enthroned in clouds with the Child, and looks round at the spectator. S. Jerome, asleep, right, a dull scarlet drapery over his loins. A skull by his left knee. The Virgin's tunic is pale rose, her mantle green-blue.

Wood, arched top, 138 in. *h.* by 60 in. *w.* (3·50 × 1·52).

The artist is said to have been at work on this picture in 1527 during the sack of Rome. It was painted for Maria Buffalina, for the church of San Salvatore di Lauro, at Città di Castello; remained in Città di Castello until 1780; purchased by an English collector; Abercorn Coll.; purchased by the Governors of the British Institution from Watson Taylor Coll., June 14, 1823 (61); presented by them; placed in the Gallery 1838.

PASSIGNANO (Domenico Cresti) *c.* 1588?—1638

Florentine School. Born at Passignano; studied under Macchietti, Naldini and Zuccaro. Worked in Rome, Pisa and Venice; knighted by Clement VIII.

2294 A Mathematician

Three-quarters length, left front; black doublet, with white lawn collar and cuff. On a table, left, an astrolabe, book, and diagram. Compasses in his left hand.

Canvas, 46 in. *h.* by 32½ in. *w.* (1·16 × 0·82).

Exhib. Surrey Art Loan Exhibition (47). Bequeathed, as a portrait of Galileo, by George Fielder, 1908.

School of PATINIR (Joachim) 1485—1524

Netherlandish School. Born at Dinant; master in the Bruges Guild, 1515; in Antwerp, 1520, where he met Dürer; died at Antwerp.

716 S. Christopher carrying the Infant Christ

Centre foreground, S. Christopher wading towards the spectator, in deep blue tunic and rose-red cloak; on his right shoulder the Child in black and light rose. Foreground, right, a hermit on the bank. In a niche in the rocks a chapel and hut. Landscape distance; boats and a galleon in the bay. Tone, cool and atmospheric.

Oak, 10 in. *h.* by 21½ in. *w.* (0·24 × 0·54).

From Öttingen-Wallerstein Coll. Exhib. Kensington Palace, 1848 (76); Manchester, 1857 (476); presented by Queen Victoria, at the Prince Consort's wish, 1863.

717 S. John on the Island of Patmos

Seated, centre, profile right, beneath a sapling, writing the Book of Revelation; right, an eagle holding an ink-horn; above, the vision of the woman with the child and the dragon with seven heads. Left and centre distance, isolated rock cliffs. Flesh tone, warm.

Oak, 14½ in. *h.* by 9½ in. *w.* (0·36 × 0·24).

Has been ascribed to the Master of the Half Figures. From Öttingen-Wallerstein Coll. Exhib, Kensington Palace, 1848 (75); Manchester, 1857 (477); presented by Queen Victoria, at the Prince Consort's wish, 1863.

1082 The Visit of the Virgin to S. Elizabeth

The Virgin, in deep blue, stands left centre, with hands extended to S. Elizabeth, who kneels, facing left, in rose with a black and white head-dress. Middle distance, a garden; right background, a ruined arch; beyond, left, a town, river and blue distance.

Wood, 31½ in. *h.* by 27½ in. *w.* (0·79 × 0·69).

On the back a seal with S.C. in monogram. In Aders Coll., *c.* 1830, as by H. met de Bles; in Green Coll., as by same, *c.* 1850. Bequeathed by Mrs. Joseph H. Green, 1880.

1084 The Flight into Egypt

Centre, the Virgin, in blue, riding an ass and feeding the Child, wrapped in white. Left, S. Joseph, in rose-red, leads the ass by a long halter; over his right shoulder a double bundle. Left foreground, a tiny stream flowing from a drinking trough; right middle-distance, a grove, with the broken statue of the miracle; on a tree to the right, a monkey. Flesh tone, clear rose-grey.

Wood, 31½ in. *h.* by 27½ in. *w.* (0·79 × 0·69).

In Aders Coll., *c.* 1830, as by H. met de Bles; in Green Coll., as by same, *c.* 1859. Bequeathed by Mrs. Joseph H. Green, 1880.

1298 Landscape; River Scene

A river winds past white cliffs; on it, a rowing boat, a barge, and a logwood raft in serpentine form. Middle distance, a small town at the foot of a wooded upland; left foreground, a man sketching. Tone, pearly grey.

Wood, 20 in. *h.* by 27 in. *w.* (0·50 × 0·68).

Variously ascribed to Jan Wellens de Cock, to Jan Mostaert and to Pieter Brueghel. On the back a seal with S.C. in monogram. Till 1889 in Lecchi Coll., Brescia. Purchased from Stefano Bardini, Florence, as Venetian School, possibly Basaiti, 1889.

3115 Rest on the Flight into Egypt

Mary nursing the Child, centre foreground; by her, a covered basket, a white bolster and water gourd on a staff. S. Joseph and the ass behind, right. Centre, mid-distance, a temple at the foot of a cliff, and a village with the slaughter of the innocents proceeding; left, mid-distance, soldiers among cornfields. Right, background, an estuary and a town; left, a ravine crossed by a plank bridge.

Oak, 13 in. *h.* by 19½ in. *w.* (0·33 × 0·49).

Layard Bequest, 1916.

PEDRINI (Giovanni) Active *c.* 1515—1530

Milanese School. Known as Gianpietrino and Pietro Rizzo. Imitator, and perhaps a pupil, of Leonardo da Vinci.

3097 Christ bearing His Cross

Christ looks over His nude right shoulder; a red robe over the left shoulder which bears the Cross. Dark background.

Wood, 23½ in. *h.* by 18⅝ in. *w.* (0·59 × 0·47).

Bought from Baslini, of Milan. Restored by Molteni. Layard Bequest, 1916.

3930 Salome with the Head of S. John the Baptist

Left, Salome, half right, head half left, in red dress and figured yellow cap, holding on a table, covered with a striped cloth, a glass dish, into which an executioner, right in reddish-brown coat and orange-feathered cap, places the head of the Saint. Background, warm black.

Oil on wood, 27 in. *h.* by 22½ in. *w.* (0·69 × 0·56).

Colls. Guggenheim (Venice): Mond, 1895. Exhib. Burl. Fine Arts, 1899. Mond Bequest, 1924.

PELLEGRINO DA SAN DANIELE *See* MARTINO DA UDINE

PENNI (Luca) 1500 (?)—1556

Umbro-Roman School. Brother of Gian. Francesco Penni; born in Florence, pupil of Raphael and P. del Vaga. Worked in most parts of Italy; visited England and France.

2293 Holy Family

Left, foreground, the Virgin seated on the ground, profile right, in rose and clear blue. Left and right, with entwined arms, the Child and S. John. Right, in blue and brown, S. Elizabeth kneels, facing left. Centre, S. Joseph in shadow; in front of him, a child's face; left, two angels. Rocky landscape. Tone, golden.

Wood, 12 in. *h.* by 8¼ in. *w.* (0·30 × 0·22).

Bequeathed by George Fielder, 1908.

PERRONNEAU (Jean-Baptiste) 1715—1783

French School; pupil of Natoire and L. Cars. Académie, 1746. Exhibited pastel portraits when in England. Died in Amsterdam.

3588 A Girl with a Cat

Half length, full face, a little girl in bright blue and pale grey low-cut dress embroidered in red, a blue bow round her neck, holding a tabby cat; two pale pink flowers in her light-brown hair. Signed: *Perronneau pin aoust* 1745.

Pastel, 23 in. *h.* by 19½ in. *w.* (0·58 × 0·50).

Presented by Sir Joseph Duveen, 1921.

4063 Madame Legrix (?)

Bust length, full face, powdered hair, worn high. Wears pearls at the neck and blue mantle trimmed with swansdown, over white satin bodice. Greenish-grey background.

Pastel on paper, 23¼ in. *h.* by 18½ in. *w.* (0·60 × 0·47) sight.

c. 1757. Inscribed on back: "MME. LEGRIX *née* D'HÉGAR." Also said to be a member of the Journu family. Acquired by Demotte with a group of Journu portraits by Perronneau from a château near Bordeaux. Demotte Coll. Presented by F. D. Lycett Green, through the National Art-Collections Fund, 1925.

PERUGINO (Pietro) 1446—1523

Umbrian School. PIETRO VANNUCCI, called PERUGINO; born at Castello della Pieve; possibly pupil of Fiorenzo di Lorenzo; and for some years the master of Raphael. In Perugia, 1475, Rome, 1481–82; Perugia, 1490; Rome, 1491; Città della Pieve, 1493; in Venice and Cremona, 1494; Pavia, 1496; Florence, 1497 and 1498; Perugia, 1499; between 1502–17 at Florence, Perugia, Città della Pieve, Foligno, Rome; perhaps Assisi, and certainly Siena. In 1521 in San Severo; in Fontignano, 1523. Died at Fontignano.

181 Madonna and Child with S. John

The Virgin, in crimson tunic and blue mantle with green lining, stands, centre, half length, full face. S. John stands, right, half length, profile left, behind a parapet on which the Child stands, left. Landscape background. Flesh tone, greyish-yellow. Signed on the hem of the Virgin's mantle: PETRUS PERUGINUS.

Wood, in tempera, 26½ in. *h.* by 17½ in. *w.* (0·67 × 0·44).

Purchased at Perugia by Beckford. In Beckford Sale 1823 (146) was a "Holy Family" by Perugino; bought from him, 1841.

288 The Madonna adoring the Child

Three panels. Centre, in deep red and blue, the Virgin kneels, three-quarters left; the Child, supported by an angel, seated in left corner, touching His lip with His left hand; landscape distance, full blue sky, silvery on the horizon; three angels on clouds. Right panel: Raphael, full length, in pale ultramarine and rose-carmine; Tobias stands full length, in dark emerald green tunic, rose-carmine hose, and pale ultramarine buskins; landscape beyond. Left panel: Michael, nearly full face, his bronze shield between his feet; left, on a tree, a pair of scales; landscape background. Flesh tone throughout, golden-brown. Signed: PETRUS PERUSINUS PINXIT.

Wood, arched tops, each panel 50 in. *h.* (1·27); the centre, 25½ in. *w.* (0·64); the sides, 22½ in. *w.* (0·57).

Part of the altar-piece commissioned *c.* 1496 for the Certosa, Pavia, where one of the upper panels remains; the others are lost. Bought from the Certosa by the Melzi family, 1786; purchased from Duke Melzi of Milan, 1856.

1075 Madonna and Child, with SS. Jerome and Francis

The Virgin, the Child in her arms, stands facing on a pedestal. She wears a black cloak shot with gold, over dull red. Left, in crimson cappa over dull plum-coloured cassock, S. Jerome, half-right. Right, S. Francis stands full face, in a brown habit. Above, two angels in rose and brown hold a red crown over the Virgin's head; landscape background, hilly. Tone, golden-grey.

Wood, in oil, 72 in. *h.* by 59 in. *w.* (1·82 × 1·49).

Painted in 1507 for the executors of Giovanni Schiavone; placed in their chapel in Sta. Maria Nuova de' Servi; the Servites sold the chapel to the Cecconi family, from whom the della Penna inherited it; removed to the della Penna palace, Perugia, 1822. Purchased from Baron della Penna, 1879.

1441 Adoration of the Shepherds

Centre, the Child sits against a cushion on a faded lilac drapery; behind, the beams of a shed, the ox and ass in background. Left division, S. Joseph kneels, profile right, in grey blue and gold; behind him three shepherds, two kneeling, in rose red, pale blue and yellow, and one standing, in orange and pale lilac; a fourth by a goat; an angel in the sky. Right division, the Virgin kneels, nearly profile left, in faded blue and heather. Behind her, right, three shepherds, in rose-red and gold, lilac and heather; above, an angel. Landscape background. Tone, very pale grey.

Fresco transferred to canvas, pointed top, 98¼ in. *h.* by 233¾ in. *w.* (2·49 × 5·93).

Perugino's last work. A drawing probably for the head of S. Joseph, in A. G. B. Russell Coll. (sold Sotheby's, May 22, 1928, No. 73). Painted in the Church of Fontignano, 1522; removed thence, 1843; purchased by the Victoria and Albert Museum, 1862, from W. H. Spence, of Florence. Lent by the V. and A. Museum, 1895.

After PERUGINO

1431 Baptism of Christ

Centre, the Baptist, nearly profile left, baptising Christ, Who stands, three-quarters right, in the river. Two angels kneel on either side, in pale blue, gold, rose, and olive-green; two disciples, in pale pink, blue and gold, and olive-green stand right; two in pale rose, moss-green and dark blue, left; rocks and saplings right and left.

Oil on canvas, mounted on panel, 12¾ in. *h.* by 23¼ in. *w.* (0·32 × 0·59).

Purchased from Godfrey Kopp, Rome, 1894.

PERUZZI (Baldassare) 1481—1537

Umbro-Sienese School; called BALDASSARE DA SIENA; born at Siena; probably pupil to Pacchiarotto; assistant to Pintoricchio, and influenced by Raphael and Sodoma. Succeeded Raphael as architect of S. Peter's. At the sack of Rome, 1527, he escaped to Siena, where he was made city architect; died at Rome.

167 Adoration of the Kings

Sepia drawing. Centre, before a ruined arch, the Madonna seated, profile right, the Child on her knee. One king kneels at her feet; the others stand to right. To left and right a horse; above, the Almighty. Cavalcades left and right in middle distance. Signed on a stone in the foreground: BAL SENEN.

Paper, 44 in. *h.* by 42 in. *w.* (1·11 × 1·06).

Drawn at Bologna, 1521, for Count Giov. Battista Bentivoglio; presented by Lord Vernon, 1839.

Ascribed to PERUZZI

3940 Alberto Pio

Half length, full face, slight beard and moustache: long gold-brown hair. Wears a black cap and black robe trimmed with grey fur and gold cord. In the left hand an open book, with Latin text. Background, a balustrade and columns of grey stone; beyond, landscape with figures of Silenus, Pallas, Apollo, Venus, Mars and other deities; right and left domed buildings inscribed DIONEUSO and PHOIBO; and a distant city. Inscribed: ALBERTUS PIUS CARPENSIS MDXII.

Oil on wood, 23¾ in. *h.* by 20½ in. *w.* (0·60 × 0·52).

Alberto Pio, Prince of Carpi, b. 1475. Patron of literature and art; twice driven from Carpi by the French: Imperial envoy to Papal Court: Papal representative in Paris; d. Paris 1531.

Ascribed by Richter to Lombard School: Bernardino Loschi has also been suggested. Colls. J. C. Robinson (as Pintoricchio): Mond. 1890. Exhib. R.A. 1895 (as Peruzzi). Mond Bequest, 1924.

After PERUZZI

218 Adoration of the Kings

An adaptation in oils of No. **167**.

Wood, 56½ in. *h.* by 49½ in. *w.* (1·43 × 1·25).

The style and colour suggest a Ferrarese authorship. From Bentivoglio Palace, Bologna; Lapeyrière, 1817, and Gray Collections. In Higginson Sale, June 6, 1846 (227), bought in. A repetition in Northwick Sale, 1859. Presented by E. Higginson, 1849.

PESELLINO (Francesco) 1422—1457

Florentine School. FRANCESCO PESELLO, called PESELLINO; born in Florence; pupil of Lippo Lippi. Painting in Sta. Croce, about 1440; partner with P. di Lorenzo di Pratese and Zanobi di Migliore, 1453; buried in S. Felice in Piazza.

727 The Trinity

The Father in grey-blue and rose, wearing a tiara, is seated against the sky, surrounded by dark green and scarlet Seraphim, and a serrated gold-edged aureole. He holds up the Cross, on which hangs the Son, above Whose head is the Holy Ghost in the form of a dove. Blue sky, pale on the horizon; in the distance brown hills in sunlight; a flowered meadow foreground.

Poplar wood, in tempera, cruciform, 72 in. *h.* by 39 in. *w.* (1·82 × 0·99).

Central part of altar-piece commissioned 1455 for S. Trinità, Pistoia, completed after Pesellino's death by Filippo Lippi, 1459; predella formerly in Gelli Coll., Pistoia, now in the Felix Warburg Coll., U.S.A. In Ottley Coll., *c.* 1836 (not in 1837 Sale); Davenport-Bromley Coll., *c.* 1850. Purchased, Davenport-Bromley Sale (172) June 13, 1863.

3162 An Angel

Full length, flying downwards to left, hands folded in prayer. Orange robe, dark lining, over light brown sleeved tunic, wings yellow and dark purplish grey. Dark blue background.

Wood, in tempera, 17 in. *h.* by 24 in. *w.* (0·43 × 0·61).

Portion of altar-piece, No. **727**. Probably Ottley Coll., *c.* 1836; perhaps Lombardi Coll. Florence. Afterwards Pinti Coll., bt. the Countess Brownlow, *c.* 1867. Bequeathed by the Countess Brownlow, 1917.

3230 An Angel

Full length flying downwards to right. Hands folded in prayer; face nearly profile. Robe greenish-brown, lined orange, over white sleeved tunic, wings brown and green-blue. Dark blue background.

Wood, in tempera, 18¾ in. *h.* by 24 in. *w.* (0·47 × 0·61).

Portion of altar-piece, No. **727**. Probably Ottley Coll. *c.* 1836; perhaps Lombardi Coll. Florence. Coll. of Lady Henry Somerset. Purchased from Lord Somers, Temple-West Fund, 1917.

LENT. **SS. James the Great and Mammas**

Standing, left, S. Mammas in grey-blue tunic and green cloak, lined yellow. Behind him, right, S. James in rose, with blue-green book.

Wood, in tempera, 55½ in. *h.* by 25½ in. *w.* (1·41 × 0·65).

Left side-panel of altar-piece No. **727**. A drawing by Pesellino, a study for S. Mammas, is in the Uffizi. Ottley Coll. *c.* 1836. Bought by the Prince Consort, 1846, from Warner Ottley. Lent by H.M. The King, 1919.

4428 SS. Zeno and Jerome.

Standing, turned half left, seen three-quarter length. Left, S. Zeno, in golden mitre and black cope, apparelled with gold and crimson, fastened with a morse of blue stone over a white robe; his left hand holds a pastoral staff, his right is raised. Right, S. Jerome, in crimson robe over white, with gold halo, a book in his left hand. Background of trees against blue sky.

Wood, in tempera, 32½ in. *h.* by 22⅜ in. *w.* (0·82 × 0·57).

Right side panel of the altar-piece No. **727**. Has been cut down at the foot, and perhaps slightly at the sides. From the reference in Waagen (1838, II, p. 125) probably in W. Y. Ottley Coll. with the other panels, *c.* 1836. Not in 1837 Ottley Sale. In the private collection of the German Emperor; in 1906 attributed to early 16th century Ligurian School. Presented by the National Art-Collections Fund in association with and by the generosity of Sir Joseph Duveen, Bart., 1929.

PHILLIPS (Thomas) 1770—1845.

British School. Born Dudley; worked under a glass painter in Birmingham. 1790, came to London; 1792, first exhibited at R.A.; 1804, A.R.A.; 1808, R.A.; 1825–32, Professor of Painting in the R.A. In early life a historical painter, but later painted portraits exclusively. Died London.

183 Sir David Wilkie, R.A.

Three-quarter length, seated, slightly left, head slightly right. In his left hand a pencil and a roll of paper. Brown hair. Wears black cloak, coat and waistcoat, showing red lining at the neck, and white neckcloth. Dark crimson curtain in the background.

Oil on canvas, re-lined, 39¼ in. *h.* by 30 in. *w.* (1·00 × 0·76).

Painted 1829, when Wilkie was 44. Exhib. R.A., 1829 (326). Presented by the painter, 1841.

PIAZZA (Martino) 14...?—after 1529

School of Milan. Native Lombard tradition; influenced by Borgognone and Leonardo; worked at Lodi with his brother Albertino.

1152 S. John the Baptist

To left, profile right, S. John, in carmine, kneels in a cave, a bowl in his right hand. Blue mountains in distance. Smooth brown flesh. Signed: M.P.P. (Martinus Platea pinxit) in monogram.

Wood, 27 in. *h.* by 20¼ in. *w.* (0·68 × 0·51).

Purchased from P. Vergani, Milan, 1883.

PIAZZETTA (Giovanni Battista) 1682—1754

Venetian School. Born near Venice; pupil of Antonio Molinari; worked at Bologna; influenced by Guercino, influenced Tiepolo. First Director of Academy at Venice, 1750; died at Venice.

3163 Sacrifice of Isaac

Abraham in red stands with uplifted face, arm outstretched to left over Isaac seated in centre. On right, semi-nude Angel in yellow drapery. Unfinished; the shadows red, the flesh tones cool.

Canvas, 78¼ in. *h.* by 51½ in. *w.* (1·98 × 1·30).

From Colls. Marchese Chiericati; Roger Fry. Exhib. B.F.A.C., 1911 (30), lent Fry. Presented by Robert C. Witt, through the National Art-Collections Fund, 1917.

4205 An Abbé

An elderly man, standing, three-quarters length, half left, eyes front. Wears black skull cap, black cassock, and black cloak, which he holds together in front with his left hand. Warm flesh tone. Greyish-brown blackground.

Oil on canvas, re-lined, 39½ in. *h.* by 30¾ in. *w.* (1·00 × 0·78).

From Coll. of Professor Publio Podio, Bologna. Purchased, Temple-West Fund, from Agnew, 1926.

PIER FRANCESCO FIORENTINO. Working 1475—1497

Florentine School. Priest and painter, imitator of Filippo Lippi, Baldovinetti and Pesellino; at S. Gimignano, 1475 and 1497.

1199 Madonna and Child with S. John and an Angel

Centre, the Virgin, half-length, in crimson robe and dark green mantle bordered with gold, and a white veil, supports the Child, Who stands naked before her on a balcony. Right, the

youthful S. John in a pelt, profile left. Left, an Angel in yellow tunic, crimson mantle and a chaplet of roses, a lily in his hand. Gold punched background.

Wood, circular, 40½ in. (1·02) in diameter, of which 27½ in. is occupied by the picture, and the rest by gesso and gilt border, 6½ in. (0·16) wide.

Purchased from G. Baslini, Milan, Walker Fund, 1885.

PIERO DI COSIMO 1462—1521

Florentine School. Piero di Cosimo and di Lorenzo; born in Florence; pupil of Cosimo Rosselli; worked in Rome, 1480; influenced by Signorelli, Filippino, Leonardo and Lorenzo di Credi. Died in Florence.

698 Death of Procris

Lying in a field; over the hips an orange-vermilion drapery. To left at her head kneels a satyr; at her feet, the hound Lælaps. Blue sky and sea; dogs and birds on the shore. Flesh tone, golden.

Poplar, tempera, 25½ in. *h.* by 72 in. *w.* (0·64 × 1·82).

Purchased from F. Lombardi, Florence, 1862.

895 A Florentine General

Half length, nearly full face, in armour. Background, the Piazza della Signoria, with Michelangelo's David in front of the Palazzo Vecchio.

Wood, 28 in. *h.* by 20½ in. *w.* (0·71 × 0·52).

Francesco Ferrucci and Malatesta Baglioni have been suggested as the sitter. But a hatchment above the entrance to the Palazzo Vecchio appears to bear the coat-of-arms of the Vitelleschi of Rome, with a cinquefoil in base, which may come from some connexion with the Orsini.

Bequeathed as "F. Ferrucci," by L. Costa, by Sir Anthony C. Sterling, 1871.

PIERO DELLA FRANCESCA *See* FRANCESCA

PIETRO (Giovanni di) *See* SPAGNA

PINTORICCHIO (Bernardino) 1454—1513

Umbrian School. Bernardino di Betto, called Pintoricchio; born at Perugia, studied under Fiorenzo di Lorenzo; influenced by Signorelli and Perugino, with whom he worked in 1482 in the Sixtine Chapel. At Rome, 1487, 1490, 1492–94, 1505. At Orvieto, 1491; Perugia, 1496; Spoleto, 1497; Spello, 1501; Siena, 1503–8; S. Gimignano, 1512. Died at Siena.

693 S. Catherine of Alexandria

Centre, full length, S. Catherine, crowned, in a vermilion cloak and greenish-blue tunic, before a gold screen. Her right hand, holding

a sword, on her wheel; in her left a missal. Right foreground, profile left, a monk kneels. Tone, golden.

Wood, 21½ in. *h.* by 15 in. *w.* (0·54 × 0·38).

Bequeathed by Lieut.-Gen. Sir W. Moore, 1862.

703 Madonna and Child

The Child stands on a carpeted parapet, facing left front. His right hand raised. The Virgin stands, half-length, left, behind Him in rose-red tunic and hooded blue mantle with gold border. Landscape distance. Tone, pearly grey.

Poplar, in tempera, 22 in. *h.* by 15½ in. *w.* (0·55 × 0·39).

From Öttingen-Wallerstein Collection. Exhib. Kensington Palace, 1848 (25); presented by Queen Victoria, at the Prince Consort's wish, 1863.

911 The Return of Odysseus

Left, facing right front, Penelope seated at her loom, in a clear blue dress with gold revers; left foreground a girl sitting on the floor, profile right, winding thread. Centre, the loom; behind it an open window, with the ships of Odysseus and a landscape with scenes from the Odyssey. Centre foreground a young man advances, in a green slashed tunic, scarlet and blue hose, leading four men who advance from right background. Tone, pearly grey.

Fresco transferred to canvas, 49 in. *h.* by 57½ in. *w.* (1·24 × 1·46).

c. 1509. From Pandolfo Petrucci Palace, Siena (with Signorelli **910**, and Genga **3929**); transferred from wall for J. de Bammeville, 1844; in Barker Coll. by 1857 as "Visit of Collatinus to Lucretia." Purchased Barker Sale (84), June 6, 1874.

PIOMBO (Sebastiano del) 1485?—1547

Venetian School. Sebastiano Luciani, afterwards called from his office Sebastiano del Piombo; born in Venice; follower of Giov. Bellini, Cima, and Giorgione. Invited to Rome by Agostino Chigi, 1510; influenced first by Raphael, then by Michelangelo. Appointed Frate del Piombo, 1531, and held the office till his death.

1 The Raising of Lazarus

Christ, full length, three-quarters right, stands towards the left on a step, in pale rose and grey-blue. Lazarus seated, right, freeing himself of grave clothes. Centre, profile left, a woman kneels, gazing at Christ; her tunic gold-yellow, her fallen mantle rose-red. Behind her, another woman standing. Left corner an old man, in white and dull orange, kneels, profile right; right foreground a dark-skinned man, in rose-red tunic, unfastening the winding sheet. Crowd in background. Dark blue distance and sky. General tone, dull red-brown. Signed: Sebastianvs Venetvs Faciebat.

Canvas, 150 in. *h.* by 113 in. *w.* (3·80 × 2·87).

Said to have been transferred from wood in 1771; but more probably originally on canvas, and re-lined at that date. Painted at Rome, in 1517–19, for Giulio de' Medici, in competition with Raphael's Transfiguration; sent to the Cathedral, Narbonne; in Orléans Coll., 1727; Orléans Sale, 1792; brought to England, 1792; Angerstein Coll., Dec. 1798; purchased with his pictures, 1824.

24 A Lady as S. Agatha

Half length, three-quarters right, in low-cut dress of moss green trimmed with bands of velvet; white drapery over her head; in her right hand a palm-leaf, pincers by her side. Tone, dull grey. Signed: F. SEBASTIANUS. VEN. FACIEBAT ROMAE.

Canvas, 36 in. *h.* by 30 in. *w.* (0·91 × 0·76).

From Borghese Gallery, Rome, as "Giulia Gonzaga." Probably the "S. Appolinia" exhib. B.I., 1828 (56), lent by H. Carr. Holwell Carr Bequest, 1831.

1450 The Holy Family

The Virgin, in rose, a white veil and a dark blue-green mantle lined with flame colour, holds the Child, Who, with one knee on hers, advances the other foot. Her right arm is round the donor, who kneels, in black; dark beard and long dark hair. Behind, left, the Baptist, profile right; right, S. Joseph, in brick-red, asleep. Dark background. Tone, golden-brown.

Wood, 38 in. *h.* by 42 in. *w.* (0·96 × 1·06).

From Colls. Gambiaso, Genoa; Le Brun, Paris; Sir Thomas Baring, 1808. Exhib. B.I., 1840 (63); sold to Coningham, 1843; Coningham Sale, June 9, 1849 (61), bought by Thomas Baring. Purchased from the Earl of Northbrook, 1895.

2493 The Daughter of Herodias

Half length, nearly profile right, eyes front; right arm on stone slab; in her hands the charger with the Baptist's head; her dress, light ultramarine edged with gold, with a full white sleeve. Right, buildings, trees and a distant mountain against sunset. Flesh tone, rose-golden; sky zenith, deep clear blue. Dated 1510.

Wood, 21⅜ in. *h.* by 17 in. *w.* (0·54 × 0·43).

Salting Bequest, 1910.

Ascribed to PIOMBO

20 Sebastiano del Piombo and Ippolito de' Medici

Right, facing left front, the Cardinal in a red mozzetta and biretta behind a table; a pen in his right hand, his left on parchments. The painter stands, left foreground, three-quarters right, in black, his seal of office in his left hand on the table.

Wood, 54 in. *h.* by 44 in. *w.* (1·37 × 1·11).

The age of Ippolito de' Medici dates the picture *c.* 1520; while the style resembles that of Sebastiano's early period. From Borghese Gallery, Rome, called "Borgia and Macchiavelli," by Raphael. Exhib. B.I., 1819 (8), lent H. Carr. Holwell Carr Bequest, 1831.

See also VENETIAN SCHOOL XV—XVI CENTURY, No. 3084

PIPPI *See* ROMANO

PISANO (Antonio : formerly called Vittore) 1397–99—1455

School of Verona. Called PISANELLO ; the famous medallist, the chief pupil of Stefano da Zevio, influenced by Gentile da Fabriano. In Venice, 1420–24 ; in Mantua, 1425 ; in Rome, 1431–32. At Verona, 1433–38 ; Ferrara and elsewhere 1441–48 ; Naples, 1448–49.

776 SS. Anthony and George

Left, facing right, S. Anthony, in a brown cloak over a red-brown tunic and hood ; a wild boar at his feet. Right, S. George, profile left, in coat of silver mail with gilt borders, a quilted surcoat trimmed with fur, silver plate armour, and a Tuscan straw hat with a feather ; in his left hand a walking (?) stick ; at his feet the dragon ; behind him two horses' heads. Background, a pine wood. In the sky above, the Virgin and Child in a glory. Signed : ***Pisanus pi.***

Wood, in tempera, 18 in. *h.* by 11½ in. *w.* (0·45 × 0·29).

Probably painted at Ferrara, 1447–48. On the back an old brand, " C.G.B.C." In Costabili Coll., Ferrara, 1841 (405). Restored by Molteni. Presented by Lady Eastlake, 1867.

1436 The Vision of S. Eustace

Left, the Saint, in gold and bright blue head-dress, on a horse with gilt embossed trappings ; before him, right, a stag, the crucified Saviour between the horns. Background, landscape of wood and rocks through which runs a small stream ; at the bottom a greyhound chasing a hare. Various animals and birds ; prominent, another stag, left, and a bear, right. At the bottom an empty scroll.

Wood, in tempera, 21 in. *h.* by 25½ in. *w.* (0·53 × 0·64).

Painted before 1438. Inscribed on the back " Albrecht Dürer, A. Fincke Berlin " and " Johnson, 1888." Purchased from the Earl of Ashburnham, 1895.

See also BONO DA FERRARA, No. **771**.

PLAAS (Pieter van der) *c.* 1595—1647

175 John Milton (lent Nat. Portrait Gall., 1883).

POEL (Egbert van der) 1621—1664

Delft School. Baptised at Delft ; entered Guild of S. Luke, 1650 ; perhaps Saftleven's pupil ; influenced by A. van der Neer. Worked at Delft, *c.* 1654 ; later at Rotterdam, where he died.

1061 Delft after the Explosion

A brown foreground with débris of fallen houses, among which figures are moving. Left, a canal bridge across which two men carry a large basket on a stretcher. In the background, three spired buildings. Cloudy grey sky. Tone, brown. Signed : *E. Vander Poel. 12 Octob.*, 1654.

Wood, 14 in. *h.* by 19 in. *w.* (0·35 × 0·48).

Bequeathed by John Henderson, 1879.

POELENBURGH (Cornelis van) 1586—1667

School of Utrecht. Born at Utrecht; studied under Bloemart and in Rome, 1617–22; later he moved to Florence; in 1627 returned to Utrecht; thrice Dean of the Painters' Guild. In 1637 said to have been in London. Died at Utrecht.

955 A Ruin: Women Bathing

Centre foreground, eight half-naked women, with various coloured draperies on a grassy hillock. Beyond, right, a pool with four more bathing. Backgrounds of ruins, right, and wooded country. Tone, brown. Signed: C.P.

Canvas, 14 in. *h.* by 17 in. *w.* (0·35 × 0·43).

Possibly in Waldegrave Sale, 1842, bt. Farrer, and Farrer Sale, June 19, 1858 (69), bt. Golding. Wynn Ellis Bequest, 1875.

See also BOTH (Jan), 209

POLLAIUOLO (Antonio) 1432—1498

Florentine School. Antonio, elder brother of Piero; born at Florence; apprenticed to Bartoluccio Ghiberti, a goldsmith; employed by Lorenzo Ghiberti to work on the Gates of the Baptistry. Probably pupil of Donatello, and studied painting under A. dal Castagno; influenced by Alessio Baldovinetti; anatomist, goldsmith, sculptor and painter. Working in Florence, 1459; his earliest known paintings were of 1460; working at San Miniato, 1465; Rome, 1484–98.

292 Martyrdom of S. Sebastian

Centre, bound on a tree, S. Sebastian, surrounded by six archers, four in the foreground; two, centre, stoop to load their bows. Three are in tunics of egg-blue, crimson and dull gold; the fourth is naked with a scarf round the loins. Middle distance, mounted soldiers, one with a standard; in the background, a view of the valley of the Arno, with Florence in the far distance, left. Tone, golden.

Wood, 114 in. *h.* by 79½ in. *w.* (2·89 × 2·01).

Painted by Antonio for the Pucci Chapel, in S. Sebastiano de'Servi, Florence; finished 1475. According to Vasari, the S. Sebastian is a portrait of Gino di Lodovico Capponi. Purchased from the Marchese Pucci, 1857.

928 Apollo and Daphne

Apollo running left to right, clasping Daphne; her arms are laurels. Landscape background, with the Arno. Tone, golden.

Wood, 11¼ in. *h.* by 7½ in. *w.* (0·28 × 0·19).

In W. Coningham Coll., 1845. Coningham Sale, June 9, 1849 (28), bt. White (13 gns.). Wynn Ellis Bequest, 1875.

See also Ascribed to UCCELLO, 585

PONTE *See* GIOVANNI DAL PONTE

PONTORMO (Jacopo da) 1494—1556–57

Florentine School. Called CARUCCI. Pupil to Andrea del Sarto in 1512; influenced by Michelangelo; worked in Florence. Died at Florence; buried in the SS. Annunziata.

1131 Joseph in Egypt

Left, on steps before a building, Pharoah stands, receiving Joseph; an old man and woman suppliant before him. Right, on a triumphal car, Joseph stooping towards a kneeling man; above them, a circular building, reached by steps; in it, Joseph, the dying Jacob, and Ephraim and Manasseh; at the foot of the steps is a portrait of Bronzino as a boy. Colours, clear blue, scarlet and russet-purple. Flesh tone, greyish.

Canvas, 36¾ in. *h.* by 43½ in. *w.* (0·93 × 1·10).

In Vasari's day in the house of Pierfrancesco Borgherini, Florence. Exhib. R.A., 1873 (194), "An Allegory," lent by the Duke of Hamilton; purchased, Clarke Fund, Hamilton Sale (766), July 1, 1882.

Ascribed to PONTORMO

1150 Portrait of a bearded Man

Bust length, three-quarters right, eyes left; middle-aged, with dark hair; black gown and cap: left hand on the breast, in the right, a roll of paper or a glove. Flesh tone, red-brown.

Wood, 25½ in. *h.* by 19½ in. *w.* (0·64 × 0·49).

Also ascribed to Lorenzo Lotto. Purchased from C. Fairfax Murray, Florence, 1883.

POORTER (Willem de) 1608— after 1645

School of Leiden. Perhaps born at Haarlem; in 1630, scholar of Rembrandt at Leiden; settled at Wyck, 1645.

1294 An allegorical Subject

A young man, crowned by a wreath, in a steel cuirass and a long brown cloak, stands, right, laying a sceptre on a globe on the pediment of a broken pillar; two crowns by the globe. Signed: W. D. P. (?) in monogram.

Wood, 19 in. *h.* by 14 in. *w.* (0·48 × 0·35).

Presented by T. Humphry Ward, 1889.

PORDENONE (Giovanni Antonio da) 1483—1540

School of Friuli. Born Pordenone; said to have been pupil of Pellegrino da Udine; influenced first by Giorgione and Palma, then by Titian and Correggio. Worked in Friuli, Treviso, Cremona, Piacenza and Genoa, largely in fresco; 1535 settled in Venice. Died Ferrara.

4038 S. Bonaventura

Bust length, body half left, full face, left hand on a closed book, right pointing upwards. Wears mitre, warm grey hood, rose mantle,

white surplice. Behind, left, hangs a cardinal's scarlet hat. Warm grey background of classic architecture.

Oil on panel, octagonal, 29¼ in. *h.* by 28½ in. *w.* (0·74 × 0·72).

4039 S. Louis of Toulouse

Bust length, body three-quarters right, head half-right, right hand on pages of an open book, held open by the left. Wears mitre, warm grey hood, green mantle embroidered with gold fleur-de-lys, white surplice. Warm grey background of classic architecture.

Oil on panel, octagonal, 29¼ in. *h.* by 28½ in. *w.* (0·74 × 0·72).

Nos. 4038–9, late works. Part of the ceiling of Scuola di S. Francesco ai Frari, Venice, demolished end of 18th century. Mentioned by Ridolfi, Boschini and Zanetti. Bt. *c.* 1850 in Venice by Cheney; Coll. Capel Cure (Christie's, May 6, 1905, No. 58, bt. Carfax). Claude Phillips Bequest, 1924.

Ascribed to PORTA (Giuseppe) *c.* 1520—after 1570

Venetian School: born Castelnuovo della Garfagnana: pupil of Francesco Salviati at Rome and became known as Giuseppe Salviati; accompanied Salviati to Venice and settled there; Rome, 1563; Venice, 1565

3942 Justice

Female figure, seated, three-quarter length, full face, head slightly to right, in a low-cut robe of faded crimson, and head-dress of gold, pearls and dull green material. In her right hand, which rests on a shield bearing the Contarini arms, a sword: in her left, scales. On each side, the lion of Venice and the horns of the moon. Background, broken blue sky seen through an arch.

Oil on semi-circular canvas, 35½ in. *h.* by 49½ in. *w.* (0·90 × 1·26).

Intended as a *sopra porta* decoration and probably from the Zecca (Mint) of Venice. Sent to Milan in 1808 by Pietro Edwards, agent for Napoleon; Colls. Cavendish Bentinck (Christie's, 1891, No. 759, as Zelotti); Mond, 1891. Mond Bequest, 1924.

POT (Hendrik Gerritsz.) 1585—1657

Haarlem School. Born probably in Haarlem, and pupil of K. van Mander, influenced by Hals. Identified with the Hendrik Gerritz. who was in the Haarlem Guild, 1603, and its president, 1626–35. He came to London, 1631; in Haarlem, 1633–39; died at Amsterdam.

1278 A convivial Party

Six seated at table. Right, a man, in dull buff, wearing a plumed hat, lies back in his chair; a dog licking his left hand. Left, a man embracing a young woman; an old woman seated, centre, fills a pipe. Tone greyish-brown. Signed: HP. in monogram.

Oak, 12¼ in. *h.* by 7¼ in. *w.* (0·32 × 0·18).

Purchased from Messrs. Lake Beaumont & Co., Lewis Fund, 1889.

POTTER (Paul) 1625—1654

School of Amsterdam. Baptised at Enkhuizen; studied under his father Pieter Potter, and N. Moeyaert at Amsterdam; at Delft, 1646; in The Hague, 1650; Amsterdam, 1652, where he died.

849 Landscape with Cattle

Left, a horse and cart before a barn; a man in red in the cart. Centre, sheep, and a cow in sunlight. Right, a horse, a man, three cows and a sheep. Trees, left; a cornfield, centre distance. The sky, sharp blue, yellow on the horizon. Gold-brown tone. Signed: *Paulus Potter, ft.* 1651.

Wood, 22½ in. *h.* by 20½ in. *w.* (0·57 × 0·52).

Sm. 66. De Groot, 75. Sales: L. de Neufville, Amsterdam, June, 1765 (73), bt. Locquet; P. Locquet, Amsterdam, Sept. 22, 1783 (285), bt. Fouquet; De Noailles Coll.; Gwydyr Sale, London, May 9, 1829; in the Peel Coll., 1834. Purchased, Peel Coll., 1871.

2583 Cattle in a stormy Landscape

A reddish-brown bull stands, left, silhouetted against the stormy sky. A black cow lying near, profile right. A cow and two sheep in the right mid-distance, near trees bent by the wind. Signed: *Paulus Potter f.* 1647.

Wood, 18½ in. *h.* by 14⅞ in. *w.* (0·45 × 0·37).

Sm. 86. De Groot, 50. From Colls.: Bisschop, Rotterdam, 1752; Hope, 1781; P. H. Hope, London, 1834; H. T. Hope, 1854; Mrs. Hope, 1881; Lord F. P. Clinton Hope, 1898; bt. Colnaghi. Exhib. B.I., 1815 (139), 1843 (89), 1850 (67); Manchester, 1857 (1006); R.A., 1881 (82); Victoria and Albert Museum, 1891–98. Salting Bequest, 1910.

See also VERBEECK (Ascribed to), **1009**

POTTER (Pieter Symonsz.) 1597—1652

School of Amsterdam; born at Enkhuizen; at Leiden, 1628–30; from 1631–43 probably at Amsterdam; at The Hague, 1647. Died in Amsterdam.

1008 Stag Hunt

Right, a wood; left, open country with a river; two stags running across the foreground, chased by hounds and horsemen. Colours, heavy green and grey. Signed: *P. Potter f.* 1651.

Canvas, 43½ in. *h.* by 58½ in. *w.* (1·10 × 1·48).

Possibly "Landscape with deer" in Elwyn Sale, 1806. In Wynn Ellis Coll., *c.* 1850, called Paul Potter by Waagen. Wynn Ellis Bequest, 1875.

POURBUS (Frans) the Elder, 1545—1581

Flemish School. Born at Bruges; pupil of his father, Pieter Pourbus, and after 1562 of F. Floris. Worked in Bruges; in 1569 in the Antwerp Guild; died in Antwerp.

1094 Portrait of a Man

Bust length, three-quarters right; the eyes front; in black doublet, pierced linen collar, and round flat cap; hair and beard, brown. Dark background. Flesh tone, clear and warm.

Wood, 23¼ in. *h.* by 19 in. *w.* (0·59 × 0·48).

Presented by the Trustees of the British Museum as ascribed to Mor, 1880.

POURBUS (Frans) the Younger, 1569—1622

Flemish School; son of Frans the Elder; in Bruges, 1589; a master in the S. Luke Guild, Antwerp, 1591; at Brussels, 1600; to Mantua as Court painter; to Paris, 1609; died in Paris.

2295 A Military Commander

The head of a middle-aged man, partly bald, with brown moustache and beard; a narrow white ruff shows above his armour.

Wood, 16½ in. *h.* by 12 in. *w.* (0·41 × 0·30).

Bequeathed by George Fielder, 1908.

POUSSIN (Gaspard) 1613—1675

French School. GASPARD DUGHET, called POUSSIN; born at Rome, pupil of Nicolas Poussin, his brother-in-law. Before 1633 he was an independent painter. Worked at Rome, thence making excursions in the Papal States, as well as in Tuscany, Lombardy, and the kingdom of Naples. Died at Rome.

31 Landscape with Abraham and Isaac

Three trees on the extreme left foreground; a grove, right, towards which Abraham and Isaac walk. A rocky cliff in the left middle-distance; a square tower in the centre distance. Sky, blue with yellow light at horizon; general tone deep green and brown.

Canvas, 63 in. *h.* by 78 in. *w.* (1·60 × 1·98).

From Colonna Palace, Rome, imported by Day. Sold Angerstein with two Titians for 6,000 guineas. Purchased with Angerstein Coll., 1824.

36 A Land Storm

Centre foreground, a tree blown down; right, a tree with scant foliage; left, middle-distance, shepherds hurrying their sheep towards a high bank. In the distance, buildings in a gleam of light. Dark stormy sky. Very dark tone.

Canvas, 59 in. *h.* by 72 in. *w.* (1·49 × 1·82).

Purchased at Rome by Irvine for Buchanan, 1803. Delmé Coll. Lansdowne Sale, Mar. 20, 1806 (44), bt. Birch. Purchased with Angerstein Coll., 1824.

68 Landscape near Albano: Evening

Right foreground, a shepherd boy leading his flock; on the right a forest of oaks; on the left a steep bank, under which sit two figures. Grey-brown tone.

Canvas, 19 in. *h.* by 26 in. *w.* (0·48 × 0·66).

From Corsini Palace, Rome; Ottley Sale, May 16, 1801 (21). Exhib. B.I., 1822, lent Carr. Holwell Carr Bequest, 1831.

95 Landscape: Dido and Æneas

Æneas and Dido at the entrance of the cave, right; above, two Cupids; a third, centre, holding the horse's bridle. In the left sky are Juno, Venus and Hymen. Dark tone.

Canvas, 58 in. *h.* by 88 in. *w.* (1·47 × 2·23).

From Falconieri Palace, Rome, bt. by Irvine for Buchanan, 1804. Exhib. B.I., 1816 (35), lent Carr. Holwell Carr Bequest, 1831.

98 Ariccia

Left, middle-distance, Ariccia on a hill; right, a sapling blown by the wind. Three figures and a dog in foreground; in the distance the Campagna and Apennines.

Canvas, 19 in. *h.* by 26 in. *w.* (0·48 × 0·66).

From Corsini Palace, Rome; Ottley Sale, May 16, 1801 (20). Exhib. B.I., 1822, lent Carr. Holwell Carr Bequest, 1831.

161 Italian Landscape

On the left, a rocky bank topped by trees; two seated figures, left, and another right; two dogs and a man walking away. In the centre middle-distance a cascade, a town beyond. Mountain distance, grey tone.

Canvas, 28 in. *h.* by 65 in. *w.* (0·71 × 1·65).

From Colonna Palace, Rome. Ottley Sale, May 25, 1811 (89), bt. C. Long. Exhib. B.I., 1816 (63); (?) 1832 (19). Lord Farnborough Bequest, 1838.

1159 The Calling of Abraham

Left, beneath trees, an Angel speaking to Abraham and pointing right. A sapling on the extreme right; centre mid-distance, a stream. Mountain and water distance. General tone dark, with flashes of light.

Canvas, 79½ in. *h.* by 60 in. *w.* (2·01 × 1·52).

Picture of same title exhib. B.I., 1856 (89), lent Lord Enfield. Ours from Colonna Palace, Rome; sold during French Revolution to Rossi, Rome; Beckford Coll.; perhaps in 1789 or 1802 Sale; bt. R. H. Davies. Exhib. B.I., 1816 (39), lent T. Miles; R.A., 1870 (22), lent W. Miles as "The Storm." Purchased Leigh Court Sale, 1884.

Ascribed to GASPARD POUSSIN

2723 Landscape with Figures

A river scene; mountain distance and broken ground, right. A large tree, left.

Canvas, 66¼ in. *h.* by 96 in. *w.* (1·68 × 2·43).

2724 Landscape with Figures

A river spanned by a bridge leading to trees; an arm of the sea in distance. In foreground, bushes and sandy hillocks.

Canvas, 66¾ in. *h.* by 96 in. *w.* (1·69 × 2·43).

Presented with 2723 by P. Pusey, 1849.

POUSSIN (Nicolas) 1594—1665

French School. Born at Villers, Les Andelys; studied under Quentin Varin. In Paris, 1612; Rome, 1624, working under Domenichino; returned to Paris, 1640; painter in ordinary to Louis XIII. Returned to Rome, 1642, there remaining till his death.

39 The Nursing of Bacchus

A nymph and faun tending the infant Bacchus, who is in the centre, drinking from a bowl held by another faun. Left, two putti embracing; right, a goat. Landscape background. Rich deep tone.

Canvas, 30½ in. *h.* by 37 in. *w.* (0·77 × 0·93).

Sm. 209. Magne 16. Exhib. B.I., 1816 (49), lent J. Knight. Knight Sale, 1819, bt. in.; ditto, 1821, bt. Cholmondeley. A copy at Dulwich (477). Bequeathed by G. J. Cholmondeley, 1831.

40 Landscape with Figures

Left foreground a man, washing his feet at a public fountain. Right, a man and woman seated by a low wall, a woman behind them; a road winds, centre, towards a town and distant mountains.

Canvas, 30 in. *h.* by 43 in. *w.* (0·76 × 0·93).

Sm. 309. Magne 317. Formerly known as "Phocion." Painted for Cérisier, 1648. Engraved Baudet. Exhib. B.I., 1816 (88), lent Beaumont. Presented by Sir George Beaumont, 1826.

42 Bacchanalian Festival

A dance of satyrs, fauns, centaurs and animals in a grove. Left, Silenus, his left leg on a tiger's back. Right, a female satyr on a goat. Centre, a kneeling satyr drinks from a bowl into which a faun pours wine.

Canvas, 56 in. *h.* by 37 in. *w.* (1·42 × 0·93).

Sm. 213. Magne 26. Painted for Richelieu before 1641. (Sm. says for Barberini.) Copies at Tours (103) and Orléans. Locke Coll.; Purling Sale, Feb. 17, 1801 (100). Purchased by J. Angerstein; bought with his collection, 1824.

62 Bacchanalian Dance

Centre, nymphs and fauns dancing; right, a satyr embracing a nymph on the ground; left, three infant bacchanals, one raising a bowl for the grape juice squeezed into it by a nymph. Draperies, blue, dull gold, rose and white; trees in the right background, hills and sky in the left. Flesh tones, ruddy and grey-gold.

Canvas, 39 in. *h.* by 56 in. *w.* (0·99 × 1·42).

Sm. 221. Magne 27. Painted for Richelieu before 1641. Copies at Lyons and Vire. Sales: R. de Boisset, 1777; Vaudreuil, 1786; Calonne (London), March 26, 1795 (96), bt. Troward; R. Walker. Kinnaird Coll., 1809; Kinnaird Sale, March 5, 1813 (86), bt. privately by Delahante or La Fontaine. Exhib. B.I., 1816 (122), lent Hamlet; purchased from Hamlet, 1826.

65 Cephalus and Aurora

Cephalus standing centre, profile left, held by Aurora, seated right. Left, a cupid holds up the portrait of his wife, Procris. Pegasus stands beyond him. Trees in the right background; sky and horses of the sun, left. Flesh tones, ruddy and grey-gold.

Canvas, 38 in. *h.* by 51 in. *w.* (0·96 × 1·29).

Sm. 251. Magne 39. From Hariagne Coll. Exhib. B.I., 1816 (67), lent Knight. Sales: J. Knight, 1819 and 1821, bt. G. J. Cholmondeley; bequeathed by him, 1831.

91 Venus surprised by Satyrs

Venus asleep across foreground, her head to left. A satyr kneeling at her feet lifts her white drapery. Beyond her lies Cupid; left background a satyr behind a tree. Sky in right background.

Canvas, 26 in. *h.* by 20 in. *w.* (0·66 × 0·50).

Sm. 230. Magne 111. From Colls. Falconieri; Calonne, Paris; Parke Sale, 1812; Hope Sale, 1816. Holwell Carr Bequest, 1831.

165 The Plague at Ashdod

A dead woman lies centre, her child beside her. A man stoops over her; a pillar, right; before it a little boy and a man covering his face. Left, a man, looking left; behind him the shattered idol of Dagon under a portico. In the background, a street. Much injured.

Canvas, 51 in. *h.* by 80 in. *w.* (1·29 × 2·03).

Magne 163. Repetitions at Lisbon and in the Louvre (710). From Colonna Palace, Rome; bought by Sir S. Clarke; acquired by Irvine for Buchanan *c.* 1802; sold to Harris. A "Plague at Ashdod", in an anon. Sale, 1804, bt. in. Presented by the Duke of Northumberland, 1838.

1862 Adoration of the Shepherds

Right, the Virgin in blue mantle and pink robe, kneeling, bends over the sleeping child: behind, S. Joseph in tawny yellow and blue robe, and the ass. Left, two shepherds, in tawny yellow, with two women, one of whom bears a dish of fruit. Background, centre, seen through an archway, the Announcement to the Shepherds.

Oil on canvas, 21⅝ in. *h.* by 28¼ in. *w.* (0·55 × 0·72).

A drawing is in the Brit. Mus. A larger version in a Paris private coll. has a different background and a group of cherubs above. Transferred from the V. and A. Mus. (No. 343–1878) in exchange for other work, 1895.

School of NICOLAS POUSSIN

83 Phineus and his Followers turned to Stone

Perseus, in scarlet cloak and brazen helmet, advances from the left, holding the head of Medusa in his extended right hand. Above him Athena, with shield and sword. Centre and right, Phineus and his suite lie upon the ground, turned to stone, vessels and food strewn around them. From the right, warriors advance to meet Perseus.

Oil on canvas, 65½ in. *h.* by 96¼ in. *w.* (1·66 × 2·45).

Possibly an early work by Poussin. Presented as by Nicolas Poussin by Lieut.-Gen. Thornton, 1837.

2619 Landscape

A herdsman driving cattle under trees to a river flowing between high banks. Clear, cool tone.

Canvas, 21½ in. *h.* by 16¾ in. *w.* (0·54 × 0·42).

Possibly by Pietro Testa. Magne 320. Exhib. R.A., 1890 (62), lent Lord Ashburton; bt. by Agnew, 1900. Salting Bequest, 1910.

PREDIS (Ambrogio da) Working 1482—1506

School of Milan; possibly pupil of Cristoforo da Predis; follower of Foppa, and partner with Leonardo da Vinci, 1482. His two known signed pictures are dated 1494 and 1502. Perhaps accompanied Lodovico Sforza to Innsbruck, 1499.

1661 An Angel

Bronze-green robe with red-brown under sleeves; stands in a niche, head slightly left, playing a viol. Tone, grey-brown.

1662 An Angel

Bright brown wings and hair and a scarlet robe; stands in a niche, head profile left, playing on a lute. Tone, red-brown.

Wood, each 45⅜ in. *h.* by 23¾ in. *w.* (1·15 × 0·60).

This and **1661** were wings of the "Virgin of the Rocks," by Leonardo, **1093**. Painted 1493–90, for the Confraternity of the Conception, Milan. Purchased from Melzi Coll., Milan, 1898.

1665 Francesco di Bartolommeo Archinto (?)

Bust, almost full face; long golden hair, black cap and grey-green coat with collar of leopard skin; tunic of slate-blue tied at the neck with a black velvet ribbon. In the right hand a scroll inscribed: 1494, ANO. 20.; and, in a monogram: A.M.P.R.E. Flesh tone, greyish.

Wood, 21¼ in. *h.* by 14¾ in. *w.* (0·54 × 0·37).

Archinto, 1474—1551; governor of Chiavenna in time of Louis XII.

Formerly ascribed to Leonardo. Bought 1863 at Farrer's by W. Fuller Maitland. Exhib. by him New Gall., 1893–94 (185); B.F.A.C., 1898 (49). Purchased from W. Fuller Maitland, 1898.

PRETI (Mattia) 1613—1699

Roman School. Called IL CALABRESE. Born Taverna, Calabria. Studied Naples, Rome (under Lanfranco), and under Guercino. Visited Venice and Flanders: 1656, Rome; 1661, Malta, where he decorated the cathedral; 1674, returned to Italy. Died in Malta.

1676 Christ disputing with the Doctors

Half length figures; Christ right, disputing with a Pharisee. Other doctors near; Joseph and Mary in the centre beyond.

Canvas, 46¼ in. *h.* by 63 in. *w.* (1·17 × 1·60).

Formerly ascribed to Francisco Herrera. Exhib. Manchester, 1857 (965), lent by Edward Stephens. Bequeathed by Mrs. Alexander Lang Elder, 1899.

PREVITALI (Andrea) 1480—1528

School of Bergamo. ANDREA PREVITALI, ANDREAS BERGOMENSIS or PREVITALUS, or CORDELLE AGII. Born at Bergamo, scholar of Giov. Bellini, in Venice; later influenced by Cima, Basait and Lotto; moved to Bergamo about 1511. Dated works, 1502–28

695 Madonna and Child

Centre, the Madonna, in rose-madder tunic and bright blue cloak with shot lining, seated full face, touching the head of a monk who kneels left, profile right. On her lap the Child, profile left, His right hand raised, a flower in His left. Right, middle distance, S. Catherine, in flame-colour, in an archway. Landscape background. Tone, rose-blonde.

Poplar, 21 in. *h.* by 27 in. *w.* (0·53 × 0·68).

Purchased from the Manfrini Gallery, Venice, 1862.

1409 The Marriage of S. Catherine

Centre, the Virgin, seated; the Child, on her lap, places a ring on the finger of S. Catherine, standing right; left, the Baptist. Half length figures; landscape background. Flesh tone, creamy-rose. Signed on cartellino: 1504 *Andreas Cordelle agii dissipulus iouanis bellini pinxit.*

Wood, 24½ in. *h.* by 33½ in. *w.* (0·62 × 0·84).

Formerly catalogued under Cordelle Agii. In Stowe Coll., 1848 (389), as by G. Bellini; bt. for the Eastlake Coll., whence purchased (53), June 2, 1894.

2500 Madonna and Child

The Virgin seated, in deep crimson with a bright blue cloak lined with gold, and white head-dress; the Child in her lap. She bends an olive sapling towards Him. Background of trees with blue distance beyond. Tone, rose-golden.

Wood, 20 in. *h.* by 26¼ in. *w.* (0·50 × 0·66).

Bought by Salting, 1906. Salting Bequest, 1910.

2501 Salvator Mundi

Bust, full face, wearing a rose-coloured robe, gold embroidered; over the left shoulder a blue cloak lined with golden brown. His right hand raised, in His left the crystal orb. Tone, golden brown. Signed: ANDREAS PRIVITALUS. P. M.D.XVIIII.

Wood, 24½ in. *h.* by 20⅝ in. *w.* (0·61 × 0·52).

Lent to the Gallery since 1903. Salting Bequest, 1910.

3087 Salvator Mundi

Head and bust, full face, cruciform nimbus, blue mantle and crimson tunic over white linen; right hand raised in benediction.

Wood, 18⅝ in. *h.* by 15 in. *w.* (0·47 × 0·38).

Bought by Layard from Mündler, who obtained it at Bergamo in 1863. Layard Bequest, 1916.

3111 Madonna and Child, with Angels

Mary seated, right, in crimson and blue, three-quarters left; the Child on her right knee holding two cherries. Left, two angels kneeling, three-quarters right; drapery colours, vermilion, moss-green, green-blue and copper, the sleeves puffed and be-ribboned. A town and bridge, centre; a fortress on a hill, right.

Wood, transferred to canvas, 26½ in. *h.* by 36½ in. *w.* (0·67 × 0·92).

Formerly attributed to Boccaccino. From Castellani Coll., Turin. Bought from Mündler by Sir Ivor Guest; acquired from him by Layard. Layard Bequest, 1916.

PREVOST (Jan) 1462 ?—1529

South Netherlands School. PREVOST or PROVOST, born at Mons, worked at Valenciennes, 1498; in Antwerp Guild, 1493; at Bruges, 1494; in the Bruges Guild, 1501–26; met Dürer at Antwerp, 1521. Influenced by G. David and Q. Massys. Died in Bruges.

713 The Virgin and Child in a Garden

Centre, the Virgin, in a rose-dorée mantle with pearl-studded gold embroidery, a tunic of indigo edged with grey fur and an under-skirt of gold damask, seated, full length, full face, amid plants, beneath a tree. On her lap the Child, an orb in His left hand. Right, an earthenware pot of pinks. Landscape background, a stream in middle distance. Low-toned sky and landscape; flesh tone, grey-gold.

Oak, 24 in. *h.* by 19 in. *w.* (0·61 × 0·48).

From Öttingen-Wallerstein Coll. Exhib. Kens. Pal., 1848 (34), ascribed to Aldegrever. Presented by Queen Victoria, at the Prince Consort's wish, as by Mostaert, 1863.

PRUD'HON (Pierre) 1758—1823

French School; born at Cluny, the thirteenth child of a stonemason. 1774, at the Academy at Dijon; Paris, 1780; Rome, 1782; Paris, 1789; Franche Comté, 1794; Legion of Honour, 1808; Member of the Institute, 1816. Died in Paris.

3587 Clotho

A woman with a distaff seated on a terrace preparing thread for spinning; beyond, a tree.

Grey paper, in black chalk, 16½ in. *h.* by 23¾ in. *w.* (0·42 × 0·53).

Bequeathed by H. P. A. Pichot, 1921.

PULZONE (Scipione) 1550–62 ?—1600 ?

Roman School; called GAETANO. Born at Gaeta, pupil of J. del Conte. Died at Rome.

1048 A Cardinal

Seated, three-quarters length, half left, the eyes front; rose-coloured silk mozzetta, with white collar and scarlet biretta.

Copper, 37½ in. *h.* by 28 in. *w.* (0·95 × 0·71).

Said to have come from Arezzo. Purchased from W. Campbell Spence, Florence, 1879.

PUVIS DE CHAVANNES (Pierre) 1824—1898

French School. Born at Lyons. In his youth twice visited Italy. Worked for a little while with Delacroix and Couture: later famous for mural paintings at Amiens, Marseilles, Poitiers, Lyons, Rouen, Paris (Panthéon, Sorbonne, Hôtel de Ville), and for the Library at Boston, U.S.A. In 1891 he succeeded Meissonier as President of the Salon of the Champ de Mars. He died in Paris.

3421 La Mort et les Jeunes Filles. (Death and the Maidens, or the Enchanted Garden)

A slope of russet green, backed by a green-black wood, and a touch of lead-blue sky. In the left foreground the prostrate figure of Death in black and grey with a scythe lying by. Two girls in warm white and green-yellow come down the slope together. Further up the slope a girl in indian red reclining; two more, in slate-blue and puce-brown, lead down another, in cold white.

Canvas, 16 in. *h.* by 12 in. *w.* (0·41 × 0·31).

A study for a painting now in America, painted 1872. Bequeathed by Arthur Studd, 1919.

3422 Summer

A cold fresh sky and light blue line of distant hill; a baked yellow country-side, with a heavy group of greenish grey-blue trees in the left middle distance: a pollard willow right, poplar boles left: in the foreground patches of fresh green, with a few dull yellow flowers, and a pool full of broken reflections. Two groups of many figures of men, women and children, lightly clothed, and in the pool two men bathing. Two notes of Venetian red—a kneeling woman in the left foreground and a seated man, centre, in the further group—other draperies, dark blue-green, dim white, brown, light yellow, cold pink and slate-blue: the flesh throughout grey-pink with warm yellowish shadows.

Canvas, 17 in. *h.* by 24 in. *w.* (0·43 × 0·61).

A study for "Summer," in the Museum, Chartres, painted in 1873–74. Bequeathed by Arthur Studd, 1919.

QUAST (Pieter Jansz.) 1606—1647

The Hague School. Born at Amsterdam or The Hague; The Hague Guild, 1634; Amsterdam, 1644. He painted in the manner of van Ostade and Brouwer; died in Amsterdam.

2856 Cavalier and Lady in a Courtyard

Centre, a cavalier, in plumed hat and buff jerkin, his left foot on a tub; a man in a reddish-brown coat fastens his boot. Right, her hand through the cavalier's arm, a woman stands full face, in a greenish-blue gown, with cap, cape, and under-dress of white cambric. Left, two men saddling a white horse. Background, a courtyard. Tone, reddish-brown. Signed: P.Q.F.

Oak, 17 in. *h.* by 21½ in. *w.* (0·43 × 0·54).

Formerly ascribed to Pieter Codde. Bequeathed by Mrs. Charles Eastlake, 1911.

RAEBURN (Sir Henry) 1756—1823

British School. Born at Stockbridge, Edinburgh; apprenticed to Gilliland, a goldsmith, who introduced him to David Martin. Painted miniatures; went to London about 1778; Italy, 1785; established himself in Edinburgh, 1787. Exhibited at R.A., 1792—1823; A.R.A. and President of the Royal Society of Artists at Edinburgh, 1812; R.A., 1815; His Majesty's Limner for Scotland, 1822. Died in Edinburgh.

1146 Miss Mary Hepburn

Full length, standing against a pedestal. In a white dress, broad-brimmed straw hat, shading the eyes, and an orange-coloured scarf round her waist; on her left arm a cream-coloured shawl with an embroidered border; landscape background, russet foliage.

Canvas, 93½ in. *h.* by 59 in. *w.* (2·37 × 1·49).

Bequeathed by Robert Dudgeon, 1883.

1435 Lieut.-Colonel Bryce McMurdo

Seated, full length, full face, by a stream, with a fishing-rod. At his feet a fishing basket. Dark green swallow-tail coat, nankeen pantaloons, white stockings. Hill background.

Canvas, 94 in. *h.* by 58 in. *w.* (2·38 × 1·47).

Bequeathed by General Sir W. Montagu McMurdo, G.C.B., 1895.

1837 Mrs. H. W. Lauzun

Aged nineteen; seated on a bank, three-quarters right, in a white muslin dress with long sleeves; her light brown powdered hair relieved against a dark brown tree.

Canvas, 29½ in. *h.* by 24⅛ in. *w.* (0·74 × 0·61).

Painted 1795. Bequeathed by Miss Henrietta F. Tod Lauzun, 1901.

3880 Viscount Melville

Bust length, quarter right, head front. In peer's robes, scarlet, trimmed with white fur and gold lace, black under-robe, white wig and cravat. Background, dark red-brown curtain.

Canvas, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Henry Dundas, 1742—1811. Lord Advocate, 1775–83; Home Secretary; Secretary for War; First Lord of the Admiralty; created Viscount Melville, 1802; impeached, 1806.

Study for a whole-length portrait in National Bank of Scotland and for one formerly in the Michelham Coll. Exhib. Scottish National Portrait Gallery, lent A. W. Inglis; R.A., 1903, lent Sir William Agnew. Coll. C. Morland Agnew. A version, with differences, is in Buccleuch Coll. Presented by C. Morland Agnew, on the occasion of the National Gallery Centenary, through the National Art-Collections Fund, 1924.

3882 Miss Forbes

Bust length, half left, head front. In white muslin dress open at the neck, and ancient Forbes tartan of green and black, with yellow and red stripes. Hair powdered. Warm-toned landscape background.

Canvas, 29¼ in. *h.* by 24⅝ in. *w.* (0·74 × 0·63).

Colls. Miss Leigh: Fleischmann, 1900. Presented by F. N. and O. S. Ashcroft in memory of their parents, on the occasion of the National Gallery Centenary, 1924.

RAGUINEAU (Abraham) 1623—after 1681

The Hague School. Baptised in the French Church, London; at The Hague, 1640; Bois-le-Duc, 1647; The Hague, 1659, probably come from Breda; in Leiden, 1661, as writing master to the Prince of Orange; in the Guild of S. Luke there, 1664, when he went to The Hague; at Zierikzee, 1681.

1848 Portrait of a young Man

Half length, facing slightly right; in a grey doublet, with silver buttons, an embroidered shirt of white cambric, cambric collar and jabot trimmed with lace. Over the left arm a grey cloak, edged with silver braid. Tone, golden-grey. Signed: *A. Raguineau pinxit: Ao* 1657. *Aetatis* 19.

Canvas, 28 in. *h.* by 23 in. *w.* (0·71 × 0·58).

From Colls., Prince Bariatinsky, Russia; F. Meazza, and Aldo Noseda, Milan; purchased from the latter, 1901.

RAIBOLINI *See* FRANCIA

RAPHAEL 1483—1520

Umbrian School. Raffaello Santi, son of Giovanni Santi, born at Urbino; studied under his father, influenced by Timoteo Viti, and associated with Evangelista di Pian di Meleto. Later he assisted Perugino in Perugia, and Pintoricchio, *c.* 1502–4. In Florence, 1504, influenced by Leonardo and Fra Bartolommeo; called to Rome, 1508, to decorate the Vatican; appointed architect of S. Peter's, 1514; died in Rome.

168 S. Catherine of Alexandria

Standing, her head upturned to left; the right hand on the breast; the left arm on her wheel; draperies, lilac-grey, moss-green, yellow and rose. Landscape background. Tone, cool.

Wood, 28 in. *h.* by 21½ in. *w.* (0·71 × 0·54).

Painted *c.* 1506–7. From Borghese Palace; bt. by Day *c.* 1795; Day Sale, 1800–1 (22). Exhib. B.I., 1816 (5), lent Lord Northwick; in Beckford Coll., 1824–37; purchased thence, 1839.

213 Vision of a Knight

Centre foreground, a young knight, in armour over bright blue tunic and light reddish-brown hose, asleep on the ground, resting on a crimson shield. Behind him a young bay tree. Left, a woman in dark slate-blue, proffering a sword and missal; right, another woman in blue over carmine, proffers a sprig of myrtle. Landscape background. Tone, rose-grey.

The pen-and-ink drawing from which the picture was traced was purchased with it.

Wood, 7 in. square (0·17).

In Raphael's first period, under the influence of Timoteo Viti. From Borghese Gallery; bt. by W. Y. Ottley. Ottley Sales, 1801 (27), and May 25, 1811 (88); subsequently in Colls. of Sir Thomas Lawrence, Lady Sykes, and Rev. T. Egerton, whence purchased, 1847.

744 Madonna, Child, and S. John

The Virgin, seated centre, under a cloister. She reaches to the right to embrace the little S. John, who stands below; the Child is seated on her lap. She wears clear blue, rose, and a striped green head-dress. Landscape distance. Flesh tone, rosy.

Wood, 15 in. *h.* by 13 in. *w.* (0·38 × 0·33).

Painted *c.* 1510. The "Garvagh Raphael," formerly known as the "Aldobrandini Raphael," from Borghese Palace; imported by Day; in his Sale, 1800–1; in Lord Garvagh Coll., 1824. Exhib. B.I., 1819 (64) and 1854 (6). Purchased from Lord Garvagh, 1865.

1171 Madonna and Child: "The Ansidei Madonna"

Centre, on canopied throne, the Virgin seated, in deep blue over carmine; on her right knee the Child; on her left an illuminated book. Left, below, the Baptist, profile right in a pelt and deep red mantle; right, S. Nicholas of Bari, in myrtle-green cope, lined with red-brown, stands full face, reading, three golden balls at his feet. Behind, an arch and landscape. Inscribed on the throne: SALVE MATER CHRISTI; and on the border of the Virgin's mantle: MDVI.

Poplar, in oil, arched, 85 in. *h.* by 58½ in. *w.* (2·15 × 1·48).

Painted for the Ansidei family of Perugia, and placed in the Servite Church of S. Fiorenzo, 1506. (Part of the predella is now in Lansdowne Coll.) Thence purchased, 1764, through Gavin Hamilton, by Lord Robert Spencer, who presented it to the 3rd Duke of Marlborough. Purchased from the Duke of Marlborough, 1885.

2069 Madonna and Child: "The Madonna of the Tower"

The Madonna, behind a parapet full face, in deep greenish-blue, with grey sleeves and scarlet under-sleeves; her right hand clasps the Child, Who stands, one foot on the parapet, the other in her hand. Left distance, a tower in a wood.

Canvas, transferred from panel, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Painted *c.* 1512; much damaged and restored. A copy with variations and omitting the landscape, by Sassoferrato, is in the Borghese Gallery. In Orléans Coll., 1721; bt. Hibbert, 1800; Hope Sale, 1816, bt. Rogers; Rogers Sale, May 3, 1856 (727), bt. Gritten, for Mackintosh. Exhib. Manchester, 1857 (133); R.A., 1902 (82). Presented by Miss Eva Mackintosh, 1906.

2919 Procession to Calvary

Left centre, Christ, in greenish-blue, advancing right; a man, in pale lemon, drags Him by a rope. Right, two horsemen, in pale rose, leaf-green, and apricot yellow. Left, the Holy Women, supporting the Virgin; with them S. John, in pale rose over green. Blue sky and mountain distance. Clear tone; the flesh wan, the draperies vivid.

Wood, 9½ in. *h.* by 33½ in. *w.* (0·23 × 0·85).

Centre of predella of the altar-piece painted for the Nuns of S. Antonio, Perugia, 1505 (now Metrop. Museum, New York); acquired from the Nuns June 7, 1663, for Queen Christina of Denmark; Orléans Coll. (1727 and 1786 Catals.); sale, 1800, bt. Hibbert; Miles Coll., Leigh Court (1822 Catal.); Leigh Court Sale, 1884 (54), bt. Lord Windsor, £560. Exhib. R.A., 1870 (59), 1902 (14); New Gallery, 1893–94 (242). Purchased from the Earl of Plymouth, Temple-West Fund, 1913.

3943 The Crucifixion

Centre, Christ on the cross, attended by two winged angels, robed, one in green the other in yellow, receiving in vases blood from the wounds. Above, sun and moon. At the foot of the cross, kneeling, left, S. Jerome in a grey robe, right, S. Mary Magdalene in rose colour mantle over grey-blue robe: standing, left, the Virgin, in dark grey gold-embroidered mantle over deep crimson robe; right, S. John, in crimson mantle over green gold-embroidered robe. Background, blue sky and spacious landscape. On the foot of the Cross: RAPHAEL VRBINAS P.

Oil on wood, 110 in. *h.* by 65½ in. *w.* (2·79 × 1·66).

A very early work *c.* 1502 strongly influenced by Perugino. The Saints and Angels closely resemble those by Perugino which surround a Crucifixion carved in wood in the Perugia Gallery, and are probably based upon the same drawings. Executed for Church of S. Domenico, Città di Castello. Mentioned by Vasari. Panels in the Cook Coll., Richmond, and at Lisbon, representing Miracles of S. Jerome, were probably part of the predella. Colls. Fesch, 1818; Canino, 1845; Dudley, 1847 (Christie's, 1892, No. 81); Mond, 1892. Exhib. Manchester Art Treasures, 1857; R.A., 1871 and 1892. Mond Bequest, 1924.

After RAPHAEL

27 Julius II.

Seated in a chair, facing half-right; crimson camauro and mozzetta edged with white fur, over a white cassock; the right arm on the arm of the chair, the hand holds a handkerchief.

Wood, 42 in. *h.* by 32 in. *w.* (1·06 × 0·81).

One of several versions, the best of which are in the Pitti and Uffizi Galleries; the cartoon is in Corsini Coll., Florence. From Falconieri and Lancellotti Palaces, Rome; purchased, Angerstein Coll., 1824.

661 Madonna di San Sisto

A tracing from the original at Dresden, by Jakob Schlesinger (1822).

Paper, 101 in. *h.* by 79 in. *w.* (2·56 × 2·00).

Presented by Messrs. Colnaghi, Scott & Co., 1860.

929 Madonna and Child

The Madonna, seated three-quarters right, in blue-green mantle over a rose-carmine robe; the Child lies naked on her knees, His right hand behind His head. Tone, warm grey.

Poplar, 34 in. *h.* by 23½ in. *w.* (0·86 × 0·59).

Old copy of the "Bridgewater Madonna," from Orléans Coll., inscribed on the back "From the Collection of Prince Charles, 1722." Wynn Ellis Bequest, 1875.

REMBRANDT VAN RYN 1606—1669

Schools of Leiden and Amsterdam. Born at Leiden; at the University, 1620; studied under Swanenburgh and in Amsterdam under P. Lastman. Returned to Leiden, 1624; influenced by J. Pynas; Amsterdam, 1631. Bankrupt in 1656. Possibly in England about 1661–62. Famous also as the greatest of etchers. Buried in the Westerkerk, Amsterdam.

43 The Deposition

Foreground in darkness. Centre, the dead Christ, His head and shoulders across Mary's lap, right; His feet embraced by a disciple, left. Behind, left, the cross, supporting two ladders; on each side crosses with the thieves. In monochrome.

Canvas on wood, 13 in. *h.* by 11 in. *w.* (0·33 × 0·27).

Probably originally on wood, transferred to canvas, which has been mounted on wood. The upper part is possibly a later addition, as it differs from the sketch for the picture in the Brit. Mus. Not, as usually stated, a study for etching, 1642 (Hind, 199). Sm. 96. Bode, 245. De Groot, 136. Coll. J. de Bary, Amsterdam, 1730 (from inscription on Picart's etching of that date). Amsterdam Sale, Sept. 25, 1743 (13); Coll. Joseph (Consul) Smith, and bought by Geo. III (Invent. 1760–70). Reynolds Sale, March 7, 1794–95 (38), bt. Beaumont; exhib. B.I., 1823 (95); presented by Sir George Beaumont, 1826.

45 The Woman taken in Adultery

Many figures on steps leading up to a throne, right; the light concentrated on centre foreground, on the woman kneeling profile left, on Christ and a disciple, and the heads of the accusers. Glowing green and red in the drapery and decoration of the throne. Tone, dark gold-brown. Signed: *Rembrandt, f.* 1644.

Wood, 32½ in. *h.* by 25½ in. *w.* (0·82 × 0·64).

Sm. 112. Bode 247. De Groot 104. Painted for Jan Six. A sketch formerly in the Huldschinsky Coll., Berlin (sold 1928), probably a study for the woman's head. Later drawings of the main group of figures, with slight variations, and more dramatic emphasis, are in the Wallraf-Richartz Museum, Cologne, and in Munich. Early history doubtful; possibly (*a*) in hands of Amsterdam dealer, J. de Renialme, 1657, Six Sale, 1734, and Hellinx Sale, 1778; (*b*) in possession of Six family to 1803. Coclers Coll., 1803, bt. Lafontaine; Lafontaine Sale, 1807, June 13 (44), bt. Clifford for Angerstein. Purchased with Angerstein Coll., 1824.

47 Adoration of the Shepherds

A dark stable; left and centre, figures round the cradle, lighted by radiance proceeding from it; S. Joseph standing, the Virgin seated, two shepherds kneeling, one with his back turned, telling dark against the light. Right, in half light, four men and a boy holding a hound. Tone, warm greenish-grey. Signed: *Rembrandt. f.* 1646.

Canvas, 25 in. *h.* by 22 in. *w.* (0·63 × 0·55).

A pen and wash drawing, probably a study for the picture, in the Oppenheimer Coll. Sm. 58. Bode 316. De Groot 77. From Noailles Coll., 1767. Sales: Bandeville, 1786; Tolozan, 1801. Exhib. B.I., 1815 (41), lent Angerstein. Purchased with Angerstein Coll., 1824.

51 A Jew Merchant

Three-quarters length, seated three-quarters right; head slightly right; both hands holding a stick. Black satin coat with red lining, and a black hat with fur trimming. A fur-lined rug across his legs. Tone, golden-brown.

Canvas, 53 in. *h.* by 41 in. *w.* (1·34 × 1·04).

c. 1650. Sm. 415. Bode 384. De Groot, 391. Exhib. B.I. 1815 (34). Presented by Sir George Beaumont, Bart., 1826.

54 A Woman (Hendrickje Stoffels ?) bathing

A woman, holding up her smock, wades forward through a pool. On the bank behind her, left, is a rich crimson and gold brocaded drapery. Behind, right, a dark tree trunk. Signed: *Rembrandt f.* 1654.

Wood, 24 in. *h.* by 18½ in. *w.* (0·61 × 0·46).

Sm. 165. Bode 353. De Groot 306. From colls. Lord Gwydyr (Mar. 10, 1829 bt. Carr), and Holwell Carr. Holwell Carr Bequest, 1831.

166 A Capuchin Friar

Half length; a slightly bearded man in brown cowl and habit, seated full face, his hands folded. Tone, gold-brown. Signed: *Rembrandt f . . .*

Canvas, 34½ in. *h.* by 25½ in. *w.* (0·87 × 0·64).

c. 1645? Bode 484. De Groot 191. Presented by the Duke of Northumberland, 1838.

190 A Jewish Rabbi

Under half length. Head and shoulders of a bearded man turned slightly right front; black velvet hat, and black velvet fur-trimmed cloak over a russet under-coat. Tone, golden grey-brown. Glowing background. Signed: *Rembrandt*, 1657 (?).

Canvas, 30 in. *h.* by 26 in. *w.* (0·76 × 0·66).

Said to be Pieter Cornelisz. Hooft. But he died 1647.

Sm. 351. Bode 469. De Groot 392. Argyll Sale, 1798; conceivably Prince of Wales Sale, June 29, 1814 (55); in Harman Coll., 1836; purchased J. Harman Sale (23), May 17, 1844.

221 Portrait of Himself

Three-quarters right, half length, as an old man; with his hands folded before him; brown cap with white under-cap, brown coat with embroidered collar and crimson undersleeves. Tone, grey-brown.

Canvas, 33 in. *h.* by 27½ in. *w.* (0·83 × 0·69).

c. 1660. Bode 433. De Groot 551. Purchased from Viscount Midleton Coll., Peper Harow, July 31, 1851 (78).

237 Portrait of a Woman

Half length, facing slightly left; a young dark-haired woman in a black transparent coif, long earrings, and a black dress. Her hands folded on a book, one holding a handkerchief. Russet back round Tone, golden. Signed: *Rembrandt f.* 1666.

Canvas, 26¼ in. *h.* by 23¼ in. *w.* (0·66 × 0·59).

Sm. 501; Bode 499; de Groot 855; Julienne Sale, Paris, March 30, 1767. Possibly exhib. B.I., 1829 (73), lent Colborne; 1844 (10); 1851 (9). Lord Colborne Bequest, 1854.

248 Portrait of an old Man

Half length, three-quarters left, grey hair, beard and moustache, his hands on a table before him. He wears a red turban cap, and a black fur-trimmed coat. On the table, a thick volume; a sword in the background. Tone, warm grey-brown. Signed: *Rembrandt*, 1659.

Canvas, 39 in. *h.* by 32⅜ in. *w.* (0·99 × 0·83).

Sm. 348. Bode 460. De Groot 291. Exhib. B.I., 1815 (33) and 1832 (48). Lord Colborne Bequest, 1854.

672 Portrait of Himself

Half length, three-quarters right, his right arm on a parapet; black velvet hat and fur-trimmed coat, with striped brocade sleeves and gold-embroidered collar; under-sleeves of dull plum colour. Tone, glowing grey-golden. Signed: *Rembrandt f.* 1640 *conterfeyct.*

Canvas, 39 in. *h.* by 31½ in. *w.* (0·99 × 0·80).

Bode 256. De Groot 550. From General Dupont Coll., Paris; purchased from his heirs, MM. de Richemont, 1861.

775 Francoise van Wasserhoven (?)

Full-face bust; black dress with white cap and ruff. Tone, rose and golden-grey. Inscribed: *Æ. sue.* 83; and signed: *Rembrandt ft.* 1634.

Wood, oval, 27 in. *h.* by 21 in. *w.* (0·68 × 0·53).

Sm. 490. Bode 106. De Groot 856. From Winkel Coll., Rotterdam, October 20, 1791 (6). Roos Coll., Amsterdam. A drawing from this portrait by Jan Stolker (1724–85) with above name, is in B. M. Erard Sale, Paris, April 23, 1831, and London, June 22, 1833 (16), as "Rembrandt's Mother"; so exhib. B.I., 1835 (50), lent Wells; Wells Sale, May 13, 1848 (115). Purchased from Sir Charles Eastlake Coll., 1867.

850 Philips Lucasz.

Bust, three-quarters right; black hair, brown moustache and imperial; deep lace-edged collar over black speckled satin coat; over the breast, a chain of open links. Tone, glowing golden. Signed: *Rembrandt f.* 1635.

Wood, 30½ in. *h.* by 22½ in. *w.* (0·77 × 0·57)

P. Lucasz. of Middelburg; decorated with chain for conducting a fleet from Batavia to Amsterdam, 1634; died March 5, 1641, off Ceylon.

Sm. 488. Bode 116. De Groot 660. Companion to the "Petronella Buys," now in van Gelder Coll., Uccle, Brussels. Conceivably the "Dutch Officer" Bessborough Sale, Feb. 7, 1801 (84). Peel Coll., 1836. Purchased with it, 1871.

1400 Christ before Pilate

Monochrome. High up, left, Christ stands before a dark archway, surrounded by soldiers. Below, Pilate, rising from a seat, and facing right, with hands outspread towards the Jews. Below, right, a courtyard thronged with people. Above, right, a pillar with a bust of Cæsar. Signed: *Rembrandt fe.* 1634.

Canvas, 21⅝ in. *h.* by 17¾ in. *w.* (0·54 × 0·45).

The study for the etching, in reverse, of 1635–36.

Sm. 88. Bode 214. De Groot 128. Possibly Estate of J. van de Cappelle, 1680. From Colls. W. Six (1734), van Franckenstein (1827), Brondgeest, Emmerson and J. Harman (May 18, 1844 (82), bt. Smith, sold to Blainie). Purchased from the Sir C. Eastlake Collection, 1894.

1674 Jacob Jacobsz. Trip

Three-quarters length, three-quarters right, in turban cap and a robe of red-brown over a white under-robe; his left hand, on the chair arm, holds a burgomaster's staff. Tone, golden-brown.

Canvas, 50¾ in. *h.* by 38 in. *w.* (1·28 × 0·96).

See note on No. **1675**.

c. 1661. Sm. Suppl. 6. Bode 512. De Groot 393. Exhib. B.I., 1837 (73) as "John Lutma," lent Sir W. Middleton, and 1858 (100) as "A Goldsmith of Antwerp." Purchased from Lord de Saumarez, 1899.

1675 Portrait of Margaretha Trip

Seated full face; black velvet dress with a stole and sleeve trimmings of brown and black brocade, white cuffs and large pleated ruff; a cap of wired black net. Her right elbow on the arm of the chair, the hand holding a handkerchief. Tone, deep golden.

Canvas, 50¾ in. *h.* by 38 in. *w.* (1·28 × 0·96).

Margaretha Trip, *née* de Geer, 1585–1672, m. Jacob Jacobsz. Trip of Dordrecht, 1575–1661, the subject of No. **1674**. The identification of the sitters is due to Dr. Hofstede de Groot.

c. 1661. Sm. Suppl. 14. Bode 493. De Groot 857. In Sir W. Middleton's Coll., 1842. According to Sm. exhib. B.I., 1837 (catalogued as "Head of Elderly Female," 121). Exhib. B.I., 1858 (102) as "Rembrandt's Mother," lent by Middleton. A head and shoulders of the same sitter, dated 1661, is in the Earl of Crawford's collection (De Groot, 863); and a pen and wash drawing in the Franz Koenig's Collection (De Groot, *Handzeichnungen* 999). Purchased from Lord de Saumarez, 1899.

2538 Diana bathing

A dark wooded cliff, a pool centre foreground. Left a woman, seated, naked, facing half-right. Right, are two greyhounds.

Wood, 18 in. *h.* by 14 in. *w.* (0·45 × 0·35).

c. 1640. De Groot 198. From Agnew. Salting Bequest, 1910.

3214 The Philosopher

A lofty room with high window to left; under it, before a table piled with books, sits the philosopher. To right shelves with globes, documents and a stair rail. An effect, almost in *grisaille*, of strong light and deep shadow. Signed: *Rembrandt.*

Wood, 21½ in. *h.* by 18 in. *w.* (0·54 × 0·45).

c. 1630. From Warburton Davies Coll.; purchased, Temple-West Fund, from Sir Francis Davies K.C.B., 1917.

REMBRANDT VAN RYN and GERARD DOU

4189 Tobit and his Wife

In a room with plastered brick walls and open timber roof, lit by an unglazed window, left, the blind Tobit sits, left centre, half right, with head bowed and hands clasped, in a dull purple fur-trimmed robe over a green jerkin. His wife, left, in a brown fur jerkin, her head profile right, sits near him on a basket, spinning. On the stone hearth, right, cooking vessels and a fire; on a table beyond, other vessels and a book.

Oil on oak, 25 in. *h.* by 18¾ in. *w.* (0·63 × 0·48).

c. 1631. The background to the right and some of the accessories appear to be by Dou. The original of the engraving by W. de Leeuw inscribed "Rembr. van Ryn inv" (Sm. 49: De Groot 66). Rembrandt's signature on the painting is false. Copies of the design are in the Hofje van Aarden, Leerdam, and Johnson Coll., Philadelphia. Acquired by Sir Renny Watson, Perthshire, from a private coll., Glasgow. Purchased from D. E. Watson, 1926.

Ascribed to REMBRANDT

2539 A Man with a Cap

Bust portrait, half-right. Grey hair, a slight dark beard, a red-brown tunic and dark brown cap. Signed: *Rembrandt f.*; the date illegible.

Canvas, 25½ in. *h.* by 21 in. *w.* (0·64 × 0·53).

c. 1650. De Groot 742. From Coll. Duke of Sutherland; Sulley. Salting Bequest, 1910.

School of REMBRANDT

72 Landscape with Tobias and the Angel

Right, a mass of dark trees shadowing a stream. Centre foreground, the angel guiding Tobias towards the right. Beyond, left, a traveller seated on a bank. Blue sky and heavy clouds.

Wood, 22 in. *h.* by 34 in. *w.* (0·55 × 0·86).

De Groot 68a as Rembrandt. Similar in style to the large landscape in the Duke of Westminster Coll., and on that ground has been attributed to Brouwer. Recently attributed to Jan Lievens. A "Tobias with the Angel" was in Reynolds Sale, March 6, 1794–5 (66). From Colls. Barnard, Emmerson and Holwell Carr. Exhib. B.I., 1815 (26), lent by Holwell Carr. Holwell Carr Bequest, 1831.

757 Christ blessing Children

Right, Christ, in brownish-red, seated, profile left, His right hand on the head of a little child who has a finger in her mouth. Left, a group of women with children; behind, centre, a little child lifted high. Tree background; tone, golden brown.

Canvas, 82 in. *h.* by 60½ in. *w.* (2·08 × 1·53).

Ascribed to Maes, Victoors, Eeckhout, Barent Fabritius or L. C. van Beyeren.

Sm. 81 (as by Rembrandt, described from a print). From Colls. Schönborn, Vienna, and Suermondt, Aix-la-Chapelle, whence purchased, as by Rembrandt, 1866.

RENI (Guido) 1575—1642

Bolognese School. Born at Calvenzano; studied under Denis Calvaert and the Carracci in Bologna, *c.* 1595; visited Rome; influenced by Caravaggio. Worked chiefly at Bologna; in Rome, 1605–10; Naples, 1621. Died at Bologna.

11 S. Jerome

Kneeling half length, profile right, holding a crucifix, and beating his breast with a stone.

Canvas, 46½ in. *h.* by 36 in. *w.* (1·18 × 0·91).

From Gavin Hamilton Coll. Holwell Carr Bequest, 1831.

87 Perseus and Andromeda

Andromeda, chained to a rock, rescued from the monster by Perseus.

Oil on canvas, 111 in. *h.* by 81 in. *w.* (2·82 × 2·06).

A replica is in the collection of the Duke of Devonshire. Presented by William IV, 1836.

90 The Toilet of Venus

Venus is seated right, a Cupid standing at her knee, while the Hours perform her toilet preparatory to her being presented to the Gods. Through a window in the background another Cupid takes flowers from a vase within the room.

Oil on canvas, 111 in. *h.* by 81 in. *w.* (2·82 × 2·06).

Pendant to **87**. From the coll. of Charles I and thence sold. Engraved by Strange. Presented by William IV, 1836.

177 The Magdalen

Bust, nearly full-face, looking up, her right hand on her breast.

Canvas, 31 in. *h.* by 27 in. *w.* (0·78 × 0·68).

From Orléans Gallery. Exhib. B.I., 1818 (50), lent Clarke, 1821 (77), 1836 (108). Purchased, Simon Clarke Sale (79), May 9, 1840.

191 Jesus embracing S. John

Christ, left, has His left arm round S. John's shoulders.

Canvas, 19 in. *h.* by 27 in. *w.* (0·48 × 0·68).

From Camuccini Coll., Rome; bought by Irvine for Buchanan, 1805. Purchased, J. Harman Sale (78), May 18, 1844.

193 Lot and his Daughters leaving Sodom

Three half lengths, over life size, walking left. Lot, centre, in scarlet, looking right; left, one daughter in grey carrying a pitcher; right, profile left, the other, pointing with her right hand, in a gold mantle over a heather-coloured tunic.

Canvas, 45½ in. *h.* by 58½ in. *w.* (1·15 × 1·48).

196 Susannah and the Elders

Three-quarters-length figures. Right, Susannah, seated half naked, pulls round her a gold drapery; left, the two elders, in red-brown. Flesh tone, golden-grey and hot brown.

Canvas, 46 in. *h.* by 59½ in. *w.* (1·16 × 1·51).

A repetition was in Orléans Coll.; Willett Sale, 1813; Leigh Court Coll., 1822. Ours, with **193**, from Falconieri Palace (or Lancellotti), Rome; bt. by Irvine for Champernowne; perhaps acquired in Rome by Lord Lansdowne. Both purchased Penrice Sale (13 and 14), July 6, 1844.

214 Coronation of the Virgin

The Virgin seated centre looking up, surrounded by cherubs, two of whom descend with her crown. Below, left and right, two angels playing on lute and violin.

Copper, 25¾ in. *h.* by 18¾ in. *w.* (0·65 × 0·47).

Exhib. B.I., 1831 (29), lent Wells. From Royal Coll., Madrid. T. Lawrence and W. Wells Colls.; Wells Bequest, 1847.

271 Ecce Homo

The head of Christ crowned with thorns, looking up slightly to the right. Flesh tone, cool.

Deal, oval, 21½ in. *h.* by 16 in. *w.* (0·54 × 0·40).

A drawing at Bologna. Repetition (20½ by 15½) in Radstock Sale, May 13, 1826 (44). In Benjamin West Coll. in 1803 (bt. in Flanders); exhib. B.I., 1816 (55) and 1835 (18). West Sale, June 24, 1820 (83), bt. by S. Rogers; bequeathed by him, 1855.

REYMERSWAEL · *See* MARINUS

REYNOLDS (Sir Joshua) 1723—1792

British School. Born at Plympton Earl, Plymouth; apprenticed to Hudson in London, 1740; set up as a portrait-painter at Plymouth Dock, 1743; influenced by William Gandy of Exeter and Plymouth; in London, 1744; returned 1746; visited the Mediterranean, proceeding to Leghorn and Rome, 1749; in Italy till 1752; then settled in London; elected first P.R.A., 1768, and knighted; exhibited at the Society of Artists, 1760–68, at the R.A., 1769–90; resigned the Presidentship, 1790. Died in London.

78A The Holy Family

Right, the Virgin, facing left, holding the Child, seated by the base of a column (?); left, sits S. Joseph. Before them stands the child S. John Baptist. Landscape background. Brilliant silvery tone.

Canvas, 79 in. *h.* by 57½ in. *w.* (1·95 × 1·46).

c. 1788. Exhib. Macklin's Gallery of Poets, 1790 (1); B.I., 1829 (3). From Colls. Macklin and Sir Peter Burrell (Lord Gwydyr), 1792; Gwydyr Sale, May 9, 1829 (86); bt. the Directors of the British Institution. Presented by them, 1829.

79 The Graces decorating Hymen

A portrait group of the daughters of Sir William Montgomery, under trees, holding a garland of flowers, to wreathe a statue of Hymen, Left, Barbara, afterwards the Hon. Mrs. Beresford; centre, Elizabeth

afterwards the Hon. Mrs. Gardiner; right, Anne, afterwards Viscountess Townshend. Deep golden tone.

Canvas, 92 in. *h.* by 114 in. *w.* (2·33 × 2·89).

Painted 1773. Exhib. R.A., 1774 (216); B.I., 1833 (42); International Exhibition, South Kensington, 1862 (59). Gardiner Coll.; bequeathed by the Earl of Blessington, 1837.

111 Lord Heathfield

Three-quarters length in red coat, slightly left, the key of Gibraltar in his right hand. Background, the Rock, with the smoke of artillery, and a cannon pointing down. Gold-grey tone.

Canvas, 56 in. *h.* by 44 in. *w.* (1·42 × 1·11).

George Augustus Eliott, 1717–90; created Baron Heathfield, 1787.

Painted 1787 for Boydell; exhib. R.A., 1788 (115); purchased, Angerstein Coll., 1824.

128 The Rt. Hon. W. Windham (lent Nat. Portrait Gall., 1883)

182 Heads of Angels

Five Cherubs' Heads, painted from Frances Isabella (b. 1782, d. 1831), daughter of Lord William Gordon. Sky background warm blue; flesh, gold-grey.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

Exhib. R.A., 1787 (24); B.I., 1813 (58), lent Lord W. Gordon; International Exhib., South Kensington, 1862 (23). Presented by Lady William Gordon, the sitter's mother, 1841.

185 Sir William Hamilton (lent Nat. Portrait Gall., 1883)

307 The Age of Innocence

A child, seated, profile right; her hands crossed over her breast; a pink ribbon in her hair, white dress and pink sash. Said to have been painted from Theophila Gwatkin, Sir Joshua's grand-niece, or Miss Anne Fletcher. Tone golden.

Canvas, 30 in. *h.* by 25 in. *w.* (0·76 × 0·63).

Painted 1788. Exhib. B.I., 1813 (57), lent Harman; 1843 (57); J. Harman Sale, May 18, 1844 (113), bt. Vernon. International Exhib., S.K., 1862 (65). Vernon Gift, 1847.

681 Captain Robert Orme (1725–90)

Standing, leaning on his horse, his right hand on the pommel of the saddle, in his left a letter. Full length, in uniform. Tone silvery.

Canvas, 93 in. *h.* by 57½ in. *w.* (2·36 × 1·46).

Painted 1761. Inchiquin Coll. Exhib. Society of Artists, 1761 (84); B.I., 1860 (119), lent Earl of Orkney. Purchased Orkney Sale (62), May 10, 1862.

754 Two Gentlemen

Left, the Rev. George Huddesford, in van Dyck dress; right, Mr. J. C. W. Bampfylde in silver-grey, a violin in his right hand. They are looking at some prints. Grey background; flesh tone, silvery.

Canvas, 49 in. *h.* by 40 in. *w.* (1·24 × 1·01).

Painted 1778. Exhib. B.I., 1824 (172). Presented by Mrs. Plenge, in the name of her mother, Mrs. Martha Beaumont, 1866.

888 James Boswell (lent Nat. Portrait Gall., 1912)

889 Self-Portrait

Brown suit, the coat with five buttons opened, and folding collar; waistcoat open at the top, white neckcloth and frill. Nearly full face, the body turned towards the right.

Canvas, 29 in. *h.* by 24 in. *w.* (0·73 × 0·61).

Painted 1750. From Caleb Whitefoord Coll.; Lawrence Sale, May 15, 1830 (17), bt. Strutt; E. W. Lake, July 12, 1845 (103) (?), bt. Nieuwenhuys, for Peel. Bought, Peel Collection, 1871.

890 George, Prince of Wales (George IV.)

Bust, three-quarters left. He wears the blue ribbon and Star of the Garter, and a blue velvet coat with a high collar, white neckcloth and drill.

Wood, 29 in. *h.* by 24 in. *w.* (0·73 × 0·61).

Painted 1779. Exhib. R.A., 1785 (155); B.I., 1846 (9). **888–890** purchased with the Peel Collection, 1871.

1259 Lady Anne Lennox, Countess of Albemarle

Three-quarters length, seated, turned slightly right, looking towards the spectator; grey hair; in blue and white brocade, with a black silk mantle and hood. A tatting shuttle in her right hand, on her lap a ball of thread. Tone silver-grey.

Canvas, 49 in. *h.* by 39 in. *w.* (1·24 × 0·99).

Painted 1759. Albemarle Coll. Exhib. R.A., 1873 (77); Grosvenor Gallery, 1884 (67). Purchased from Agnew, 1890.

1840 George, 3rd Duke of Marlborough and his Family

The Duchess seated, centre, under an arch draped with red. Left, the Duke and the Marquess of Blandford. In the foreground, Lord Henry Spencer holds out his hand to a dog. Eight figures in all.

Canvas, 21 in. *h.* by 19 in. *w.* (0·53 × 0·48).

Sketch for the Blenheim picture (1777). In Marchi Sale, June 30, 1808 (41). Perhaps in Hoppner Sale, 1809, bt. in Exhib. R.A., 1871 (5). Henry Vaughan Bequest, 1900.

2077 Lady Cockburn of Eyemouth and her Children

In white gown and amber mantle trimmed with white fur, sits with her three sons, viz.: James, kneeling, William lying on her lap, George, looking over her shoulder. On the right a macaw, on a pedestal. Above a crimson curtain. Signed: 1773. J. REYNOLDS PINX. Rich gold-grey tone.

Canvas, 54 in. *h.* by 43½ in. *w.* (1·37 × 1·10).

Exhib. R.A., 1774 (220); B.I., 1813 (128), and 1843 (16), lent Sir J. Cockburn; R.A., 1878 (89), lent Marianna, Lady Hamilton, who left it invalidly to the Gallery in 1892; the picture was ceded to the co-heiresses of Sir J. Cockburn. Bought by Alfred Beit, 1900; bequeathed by him, 1906.

3343 Catharine, Lady Bampfylde

Full length, standing in a garden, looking towards the left, her left arm on a parapet. Long yellow dress, with gauze scarf round her shoulders, a pink rose in her bodice and pearl necklace. Lilies in right corner. Yellowish tone.

Canvas, 92¼ in. *h.* by 56½ in. *w.* (2·34 × 1·43).

Eldest daughter of Admiral Sir J. Moore; m. 1776, Sir Charles Bampfylde; her son, Sir George, cr. Lord Poltimore.

Exhib. R.A., 1777 (285). Acquired from Lord Poltimore by Messrs. Agnew; purchased by A. de Rothschild. Bequeathed by Alfred de Rothschild, 1918.

3545 Portrait of Sir James Hodges

Three-quarter length, half left, seated on a rose-brocaded chair, in short white wig, rose coat and black gown, against a brown curtain; right, through a window, cloudy sky; pen, inkpots and papers on a blue-covered table.

Canvas, 49¼ in. *h.* by 39¼ in. *w.* (1·24 × 1·00).

Sir James Hodges, Town Clerk of London, 1757.

Painted 1765. Presented by A. A. de Pass, 1920.

LENT Lady William Gordon

Bust, within a painted oval facing the spectator. Low-cut black dress, showing white chemise; a white bow in her powdered grey hair. Dark background.

Oil on canvas, re-lined, 29¾ in. *h.* by 24⅝ in. *w.* (0·76 × 0·62).

Hon. Frances Ingram-Shepherd, 1761–1841; m. 1781 Lord William Gordon. Presented No. 182, *Heads of Angels*, painted from her daughter, to the Gallery. Sat to Sir Joshua in 1780 and 1786. This is probably the later painting.

Lent by Lord Irwin, 1926.

LENT A Shepherd Boy

Three-quarter length, standing, leaning on a crook. Body profile right, head half right, eyes towards the spectator's feet. Wears a red-brown tunic. Background, left, a brown tree; right, two lambs and grey cloudy sky.

Oil on canvas, re-lined, 29¾ in. *h.* by 24½ in. *w.* (0·76 × 0·62).

Purchased from Reynolds by Lord Irwin, 1772. Exhib. International Exhibition, 1862 (66), lent Meynell-Ingram.

Lent by Lord Irwin, 1926.

RIBALTA (Francisco) 1551 *or* 1555—1628

Valencian School. Born at Castellón de la Plana in Valencia; studied in Valencia and Italy; influenced by the Carracci, Raphael and Sebastiano del Piombo. Died at Valencia.

2930 Christ bearing His Cross

The "Vision of S. Ignatius Loyola." Christ, full length, advancing centre; the Cross on His right shoulder. Several figures in left background, conspicuous a man blowing a horn; a street in perspective, right; a man and woman standing. Flesh tone, grey-gold, brown shadows. Signed: FRANCISC. RIBALTA FECIT. ANNO 1612.

Canvas, arched top, 84 in. *h.* by 43½ in. *w.* (2·13 × 1·10).

Painted for Convent of Sta. Catalina, Zaragoza. Taken by the French in Peninsular War; bt. at Valencia, Sept., 1831, by R. Ford, from Pesanera Collection. In Sir Clare Ford's Coll. Exhib. R.A., 1873 (104); New Gallery, 1895–96 (50); Nat. Loan Exhib., 1909–10 (26). Purchased, Clarke Fund, from Capt. Ford, 1913.

RIBERA (Jusepe) 1589—1652

Spanish School. Called Lo Spagnoletto; born near Valencia; studied under Ribalta, at Valencia, and at Rome; influenced by Annibale Carracci and Caravaggio. Settled at Naples; member of the Academy of S. Luke at Rome, 1630; died in Naples.

244 Shepherd with a Lamb

A shepherd, in reddish-brown, seated under a tree, turned left, looking up, right; a lamb in his lap; his left hand holds a staff. Beyond a tree trunk, a ewe's head. Background of sky. Tone, brown.

Canvas, 52¾ in. *h.* by 42¼ in. *w.* (1·33 × 1·07).

In the artist's late style. In Anon. Sale, April 17, 1896 (42), as by Murillo, bt. N. W. Ridley Colborne; exhib. B.I., 1829 (110), 1847 (124). Lord Colborne Bequest, 1854.

RICCI (Sebastiano) 1659–60—1734

Venetian School. Ricci or Rizzi, born at Cividale di Belluno; studied under F. Cervelli at Venice, in Lombardy under an imitator of Magnasco, and in Bologna; worked for some years for Queen Anne at Hampton Court. He painted at Schönbrunn, near Vienna, and in Venice, where he died.

851 Venus sleeping

Left, Venus lies naked, with an attendant nymph and a bacchanal behind her; left corner, an urn. At her feet three putti dancing, one blowing a pipe. Right, Diana advances, with a tiger and a bacchante. Landscape background; two cupids above.

Canvas, 30½ in. *h.* by 25 in. *w.* (0·77 × 0·63).

Possibly in Calonne Coll. Purchased with the Peel Collection, 1871.

2101 Esther at the Throne of Ahasuerus

Right, Ahasuerus, rising from a throne, bending towards Esther, who kneels on the lowest step; left, a group of soldiers; centre foreground, a black and white dog.

Canvas, 18¼ in. *h.* by 13 in. *w.* (0·46 × 0·33).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

RIGAUD (Hyacinthe) 1659—1743

French School. Born at Perpignan; studied under Pezet and Ranc. He went to Lyons and Paris, 1681. In 1700 he was elected to the French Academy; received the Order of S. Michel. Died Paris.

903 Cardinal Fleury

Bust, almost full face, in scarlet skull cap, red cappa magna, the hood ermine-lined, and white rabat.

Canvas, 32½ in. *h.* by 25½ in. *w.* (0·82 × 0·64).

André-Hercule de Fleury, b. 1653, Cardinal 1726, d. 1743.

Perhaps in Watson Taylor Sale, June 13, 1823 (26); a repetition in Wallace Coll. (130). A more elaborate work at Versailles. Presented by Mrs. C. Fox, 1874.

See also UNKNOWN, 2081

RIMINI (Giovanni Francesco da) Working 1459—1469

Umbrian School. Worked at Bologna. Related to Matteo da Gualdo and Benedetto Bonfigli.

2118 Madonna and Child

The Madonna, turning slightly right, stands supporting the naked Child, standing, half-left, on a parapet. She wears a bright blue mantle lined with dull green and edged with gold, over a deep rose-coloured robe, and a white head-dress. The background is a niche, ending in a red cornice, over which two angels are peeping. Tone, milky grey. Signed: JOVANES FRANCISCUS DE RIMINO FECIT MCCCCLXI.

Wood, 25 in. *h.* by 18 in. *w.* (0·63 × 0·45).

From Lawrie & Co. Sale, Jan. 28, 1905 (61), bt. Sulley. Presented by G. Salting, 1907.

RINALDO MANTOVANO Working 1525

Roman School. Native of Mantua; pupil and assistant of Giulio Romano there, working at the Palazzo del Tè.

643 The Capture of Cartagena: The Continence of Scipio

Two pictures. Upper: the Romans capturing the city, centre, their tents left, landscape right. Lower: Scipio seated right, uniting a Spanish warrior to his betrothed; centre, the spoils; left, a landscape. Golden-brown tone.

644 The Rape of the Sabines: The Reconciliation

Two pictures. Upper: Romulus on a throne, left; Romans abducting the women. Lower: a Roman and Sabine reconciled by women, left; a battle, centre. Architectural backgrounds. Golden brown tone.

Canvas, from wood, each 14 in. *h.* by 60 in. *w.* (0·35 × 1·52).

Also ascribed to G. Romano and Andrea Schiavone.

Both from Orléans Coll., as by Romano; bt. by the Duke of Bridgewater, 1800 (400 gns. each pair); not in Bridgewater Coll., 1833; possibly in Harman Sale, May 17, 1844 (16), bt. Nieuwenhuys; purchased, E. Beaucousin Coll., Paris, 1860.

ROBERTI (Ercole de') 1450?—1496

School of Ferrara. Born at Ferrara, son of Antonio, a doorkeeper; influenced by Tura, Cossa, and the Paduans; at Ferrara from 1479 until his death there; court painter in 1486; visited Ravenna and Bologna, 1481, Venice, 1489; Rome, 1492; and possibly Hungary.

1127 The Last Supper

Christ seated beyond a white-clothed table, centre, in gold, moss green and turquoise blue; the Host in His left hand; left and right sit SS. Peter, in russet and turquoise, and John, in pale gold and vermilion; each side, five disciples in perspective, in clear bright colours.

Wood, 12 in. *h.* by 8½ in. *w.* (0·30 × 0·22).

From Aldobrandini Palace, Rome; Ottley Sale as by Masaccio, May 25, 1811 (31), £64; purchased as by Masaccio, and attributed North Italian School, Hamilton Sale (759), July 1, 1882.

1217 Israelites gathering Manna

A patch of desert surrounded by camp buildings; foreground men and women gathering the manna; left, Moses, in bright scarlet over emerald green, and Aaron, in a shot black mantle over salmon. Tone, glowing golden.

Wood, 11 in. *h.* by 24¾ in. *w.* (0·27 × 0·62).

Exhib. R.A., 1871 (306), as by Unknown, lent Lord Dudley. Purchased, Dudley Collection, Clarke Fund, 1886.

1411 Adoration of the Shepherds: The Dead Christ

Diptych. Left panel: centre, the Child in a basket manger; left and right, S. Joseph and the Virgin, kneeling; a shepherd approaches from the right; behind, a stable of hurdles; in the distance an angel appearing to Shepherds. Right panel; the dead Christ supported on the tomb by two angels; S. Jerome kneels left; at the top, left, the Deposition; right, S. Francis receiving the stigmata.

Wood, each picture, 6¾ in. *h.* by 5¼ in. *w.* (0·17 × 0·13).

Possibly by Francesco Bianchi Ferrari. Formerly ascribed to Costa; purchased as by Ercole Grandi, from Lady Eastlake Sale (71), June 2, 1894.

2486 A Concert

Three half-length figures behind a parapet; centre, a man turned slightly left, in a dark green coat over a red jerkin laced with black, playing a lute and singing; left, a woman singing, in green with gold brocade sleeves; right, a man singing, in a puce jerkin. On the parapet a viol d'amore and two small books of music. Tone, golden.

Wood, 36¾ in. *h.* by 29 in. *w.* (0·93 × 0·73).

Has also been attributed to Costa. From Mündler Coll.; exhib. B.F.A.C., 1894 (14), lent Salting. On loan in the Gallery since 1903. Salting Bequest, 1910.

RODRIGO (Lo Fil de Mestre) Early XVI Century

Spanish School. Son of the painter Rodrigo de Osona, active in Valencia 1464–1512. Perhaps the Rodrigo employed 1510 in the cathedral of Valencia.

3417A. Adoration of the Magi

The Virgin seated, right, on a stone plinth, in deep rose tunic and a greyish mantle; the Child is seated in her lap. On her right stands S. Joseph, facing left, in dull green; a king kneels, profile right, at her feet, in red-gold orange and grey. Left, two kings stand, in gold damask, with chains round their shoulders, one in scarlet hose, the other in gold-orange boots. An open green with figures, a castle, and the sea seen through pillars, centre. Grey tone. Inscribed: Lo Fil de Mestre Rodrigo.

Wood, 68 in. *h.* by 53¾ in. *w.* (1·72 × 1·49).

Bought by the Victoria and Albert Museum (484, 1865), and lent 1895.

ROGHMAN (Roelant) 1597—1686

Dutch School. Born, worked and died Amsterdam. Associated with Rembrandt and G. van den Eeckhout. Also an etcher. His work has often been ascribed to Rembrandt.

1340 Landscape

Foreground, left, a rough path with trees and bushes by the side of a river, on the bank of which sits a man fishing. On the path, figures and sheep. Beyond the river, precipitous banks rising to rocky hills, with trees on their lower slopes, and figures crossing a footbridge over a chasm. Blue sky, with grey clouds, orange towards the horizon.

Oil on canvas, 24¾ in. *h.* by 29 in. *w.* (0·63 × 0·79).

Purchased from Edward Habich, Cassel, 1891.

ROKES (Hendrik Martensz.) *See* SORGH

ROMAN SCHOOL. XII Century

3403 The Water of Life

In the centre, a Crucifix of strong blue, edged with white and red, and on the blue twelve white doves. On the left, S. Peter; on the right, S. Paul, both seated. At the foot of the cross, in symbol, the Earthly Paradise, from which flow four jets of water—the four rivers—into the pool of the Water of Life, with two stags drinking in it. The background is of varied gold; the foreground pale green; the background of the Earthly Paradise a strong blue.

Mosaic, 19⅝ in. *h.* by 20 in. *w.* (0·50 × 0·51).

Similar to the apsidal decoration in the upper church, S. Clemente, Rome. In Sotheby's Sale, June 18, 1890 (12). H. Wagner Coll. Presented by Henry Wagner, through the National Art-Collections Fund, 1919.

ROMANINO (Girolamo) 1485–86—1566?

School of Brescia. Born in Brescia; influenced by Girolamo Savoldo, and later by Giorgione, Titian, and Lotto. From 1510, mainly in Brescia, visiting Padua, 1513, Cremona *c.* 1517, and Trent in 1540.

297 The Nativity

Polyptych. Central compartment: the Virgin, in deep blue figured brocade lined with moss-green over rose-coloured tunic, kneels, nearly profile left, adoring the Child; beside her, S. Joseph in red-brown and blue-black; above, in a cloud, six cherubs; landscape background. Left lower compartment, S. Alexander; upper, S. Philip Benizzi. Right lower, S. Jerome; upper, S. Gaudentius, Bishop of Brescia.

Wood, the central compartment, arched top, 103 in. *h.* by 45½ in. *w.* (2·61 × 1·15); the upper, each 29½ in. *h.* by 25½ in. *w.* (0·74 × 0·64); the lower, each 63 in. *h.* by 25½ in. *w.* (1·60 × 0·64).

Painted in 1525 for the high altar of Sant' Alessandro, Brescia; acquired by Count Averoldi, 1785; purchased at Brescia from the Counts Angelo and Ettore Averoldi, 1857.

2907 Madonna and Child

The Madonna sits centre, three-quarters length, her deep blue mantle over her arms. The Child on her lap, His right leg and arm

raised ; she holds His left foot. Left background, a woman filling a bucket, and a man with a basket and dead birds slung over his shoulder ; behind, a pool with ducks. Right background, a bearded horseman ; a city gate at the back.

Wood, 30¼ in. *h.* by 40 in. *w.* (0·76 × 1·01).

Related to the fresco by Titian, Palazzo Ducale, Venice ; has been ascribed to Michele Parrasio and Jacopo Bassano. Exhib. R.A., 1872, lent by G. F. Watts ; R.A., 1888, lent Lady Lindsay (141), in each case as by Giorgione. Lady Lindsay Bequest, 1913.

Ascribed to ROMANINO

2096 Man with a Beard

Half length, half left, in black gown, with white collar and ruffles, and a black hat. Gloves in his hands. Tone, red-golden.

Wood, 28½ in. *h.* by 23 in. *w.* (0·72 × 0·58).

c. 1545. Also ascribed to Calisto da Lodi. John Samuel Collection, bequeathed by the Misses Cohen, 1906.

3093 The Muses

In the centre on a mound, Pegasus ; below four ladies seated ; left, three ladies and a man ; right, two ladies and two men, with musical instruments. Woodland background, with distant hills.

Wood, 15 in. *h.* by 45⅜ in. *w.* (0·38 × 1·15).

The costumes are *c.* 1540. On back traces of decoration, including apparently a coat-of-arms. Over it " Girolo Romanino Bresciano V., 1546." Given to Layard by Morelli. Layard Bequest, 1916.

ROMANO (Giulio) 1492—1546

Roman School. Giulio Pippi, or de' Giannuzzi, called Giulio Romano ; born at Rome ; pupil of Raphael, whose frescoes in the Vatican he completed 1520–23 ; in the service of Duke of Mantua, 1524 ; died at Mantua.

624 The Infancy of Jupiter

Centre, a wicker cradle before a clump of trees ; by it, three nymphs ; right and left of the trees the Curetes making music lest Saturn should hear the baby's cries. Landscape background.

Wood, 41½ in. *h.* by 69 in. *w.* (1·05 × 1·75).

From Orléans Coll., 1792 ; Erard Sale, June 22, 1833 (25), bt. Rodd ; purchased Northwick Sale (578), August 3, 1859.

ROMERSWAEL *See* MARINUS

ROMNEY (George) 1734—1802

British School. Born at Beckside, Dalton-in-Furness ; placed with Christopher Steele, 1755 ; 1756 moved to York ; London, 1762 ; exhibited at the Free Society or the Society of Artists, 1763–72 ; visited Paris, 1764 ; Kendal, 1767 ; Italy, 1773–75 ; never exhibited at R.A. ; retired to Kendal *c.* 1789 and there died.

1068 "The Parson's Daughter"

Bust, looking left; dark eyes, auburn hair powdered and bound with green ribbon; brown dress and white neckerchief.

Canvas, circular, 25 in. (0·63) in diameter.

James Goding Sale, Feb. 21, 1857 (501); exhib. R.A., 1875 (206). Purchased Anderdon Sale, May 30 (225), 1879.

1667 Lady and Child

Almost profile right; pink silk dress, a lace-edged black silk scarf, a green and yellow kerchief on her brown hair; she leans against a greenish-yellow cushion. Her left cheek against the head of a child, who sits in her lap. Green background.

Canvas, 35¼ in. *h.* by 27¼ in. *w.* (0·89 × 0·69).

Probably the Mrs. Ford painted 1778 for Governor Johnstone. Mrs. Ford was great-grandmother of General J. Julius Johnstone, who bequeathed the picture, 1898.

1668 Lady Hamilton: Sketch

The head, nearly full face, tilted back over the right shoulder. The lips parted, the eyes raised; the brown hair spread against a white pillow.

Canvas, circular, 18 in. (0·45) in diameter.

Bequeathed by General J. Julius Johnstone, 1898.

2943 Mrs. Robert Trotter of Bush

Bust, three-quarters left; in a large, blue-ribboned hat, tied with a brown string, white dress, gauze scarf, blue ribbon on the breast; russet trees, left. Sky background. Flesh tone, cool.

Canvas, 29½ in. *h.* by 24½ in. *w.* (0·74 × 0·62).

Painted, 1788–89. Raeburn Exhibition, 1876 (79), as by Raeburn, lent by Lieut.-Col. Trotter; Grafton Gallery, 1900 (59). Bequeathed by A. E. C. Trotter, of Bush and Dryden, 1913.

3400 The Beaumont Family

Five figures. On the left, full length, in a red coat and white waistcoat and breeches, Thomas Beaumont. Next to him, in brown coat and yellow breeches, Richard Henry Beaumont; leaning on the back of a chair in green coat and black breeches, John Beaumont. In scarlet uniform, holding a portrait of Charles Beaumont, Lieut.-Gen. Barnard; Mrs. Barnard, his wife, in a white dress, seated.

Canvas, 80 in. *h.* by 108 in. *w.* (2·03 × 2·75).

Painted 1776–78. A pen and wash drawing in the Horne Coll., Uffizi. Purchased from Captain Henry R. Beaumont, 1919.

3724 Lady Emily Kerr

Head and shoulders, half left, eyes front, in pink dress trimmed with gold, a bronze-gold shawl over her right shoulder, her cool brown hair done high. Background, blue-grey sky and hills. In a painted oval.

Canvas, 29¾ in. *h.* by 24¼ in. *w.* (0·75 × 0·62).

Wilhelmina Amelia (Emily), d. of William Henry, 4th Marquis of Lothian, b. 1756; m., 1783, Capt. (later Lieut.-Gen.) Sir John Macleod; d. 1832. Painted 1779. Given to Lady Caroline Damer in exchange for her portrait. Bequeathed by Lady Caroline to Mrs. Pester, youngest

daughter of the sitter, and by her to her daughter, the Hon. Mrs. Robert Handcock. (Sale, Christie's, May 6, 1905, No. 132, bt. Colnaghi.) A version, with differences in drapery and with landscape, in a private coll., Chambéry, Switzerland.

Bequeathed by John G. Griffiths, 1923.

ROSA (Salvator) 1615—1673

Neapolitan School. Born at Renella, near Naples; went to Rome, 1635, and to Viterbo; settled in Rome, 1638.

84 Landscape; Mercury and the Woodman

A stream across the foreground; to left mountains and clouds; trees in centre, shattered trunks to right. Colours deep green, blue and gold. Signed.

Canvas, 49½ in. *h.* by 79½ in. *w.* (1·25 × 2·01).

From Colonna Palace, Rome; imported by Ottley; Mark Sykes Sale, May 15, 1824 (82), bt. Lambton; a version in Pringle Sale, 1837. Ours purchased from G. Byng, 1837.

Style of ROSA

811 Forest Scene, Tobias and the Angel

Figures, centre, by a pool; rocks right, trees left.

Canvas, 93 in. *h.* by 132¾ in. *w.* (2·36 × 3·36).

Wynn Ellis Gift, 1875.

935 River Scene

A table mountain in the centre distance; a river running from left distance to right foreground. On the right, a round tower; left foreground, a group of men and a tree trunk.

Canvas, 34 in. *h.* by 46 in. *w.* (0·86 × 1·16).

Wynn Ellis Bequest, 1875.

1206 Landscape and Figures

Right, a hill; centre, a winding river; left, ash trees stripped of their branches; foreground, right and left, rustics.

Canvas, 29 in. *h.* by 43 in. *w.* (0·73 × 1·09).

Bequeathed by Mrs. Frederica L. Ricketts, 1886.

2107 Hagar in the Desert

A rocky landscape with trees; right, Ishmael on the ground; Hagar, left, with the angel, who points to the child.

Canvas, 52 in. *h.* by 37½ in. *w.* (1·32 × 0·95).

John Samuel Collection, bequeathed by the Misses Cohen, 1906.

ROSALBA CARRIERA (1675–1757)

Venetian School. Rosalba Carriera, born and died at Venice; renowned portrait-painter and pastellist; 1720 in Paris, member of the French Academy; 1721 returned to Venice; 1723 Modena and Parma; 1730 Vienna; 1731 Venice again. Later she became blind.

3126 Portrait of a Man

Full face, head and shoulders to left. A youngish man with black eyes and eyebrows, powdered hair fastened behind with black ribbon; white neckband, light grey embroidered coat; greenish-blue background.

Pastel, paper on linen, 23 in. by 18 in. (0·58 × 0·45).

Bought by Layard in Venice, 1880. Layard Bequest, 1916.

3127 Portrait of the Artist

A grey-haired lady; head and shoulders slightly to right, in black cap with white lace frill, white negligée open at neck, under a pale green robe; brown fur-trimmed mantle over the shoulders; warm grey background.

Canvas, 21½ in. *h.* by 15⅞ in. *w.* (0·54 × 0·40).

Formerly ascribed to Pietro Longhi. Bought by Layard in Venice, 1880. Restored by Cavenaghi, 1882. Layard Bequest, 1916.

ROSS (Sir William) 1794—1860

3595 Sir Francis Burdett (lent Nat. Portrait Gall., 1924)

3596 Miss Coutts (lent Nat. Portrait Gall., 1924)

Ascribed to ROSSELLI (Cosimo) 1438—1507

Florentine School. Born in Florence; pupil of Neri di Bicci; influenced by Benozzo Gozzoli and Alessio Baldovinetti; worked at Florence and Lucca.

1196 Amor and Castitas

Love, a naked youth, with golden locks and variegated wings, springs forward from the left, his bow in his left hand. Chastity advances from the right, her shield on her left arm. With her right hand she swings a golden chain and fetters. Open sky with distant trees in right background, and a lake with swans. On the left, tiled roofs amidst foliage. Tone, golden.

Wood, 16¾ in. *h.* by 13¾ in. *w.* (0·42 × 0·34).

Another picture of the series is in the Turin Gallery (106); other panels still in Genoa. From Coll. Marchese Crosa di Vergagni, Genoa; purchased by F. A. Y. Brown; acquired from him, Lewis Fund, 1885.

ROSSETTI (Gabriel Charles Dante) 1828—1882

British School. Poet and painter; son of Gabriele Rossetti, an exiled Italian poet. In 1849, together with Millais, Holman Hunt and four others, he formed the Pre-Raphaelite Brotherhood. Died at Birchington.

1210 "Ecce Ancilla Domini" (The Annunciation)

The red-haired Mary in a linen dress sits on her bed. Gabriel in white, a light yellow flame about his feet, raises one hand in salutation, holding a lily in the other. At the head of the bed is a fresh blue curtain; at the foot hangs a white lily embroidered on crimson. Signed: D.G.R. *March* 1850.

Canvas, 28 in. *h.* by 16 in. *w.* (0·71 × 0·41).

William Graham Coll. Purchased, Walker Fund, 1886.

3055 Fazio's Mistress

Head and shoulders of a girl, facing left, in white shift with blue ribbon, doing her red hair. Signed: D G R (in monogram) 1863.

Canvas, 17 in. *h.* by 15 in. *w.* (0·43 × 0·38).

Purchased with nine other pictures from the George Rae Collection through the National Art-Collections Fund aided by contributions from Sir Arthur Du Cros, Bart., Mr. Otto Beit, the Temple-West Fund and the Clarke Bequest, 1916.

ROSSI (Francesco) 1510—1563

Florentine School. Called SALVIATI, after his patron Cardinal Salviati; born in Florence; worked for Bugiardini, Bandinelli, Brescianino, and under Andrea del Sarto, Florence, 1529; about 1530–42 in Rome; 1539–41 in Florence and Venice; 1543–48 in Florence, and after in Rome; Paris, 1554–56; then at Florence and Rome; died in Rome.

649 Portrait of a Boy

Full length, standing, slightly right front; in quilted rose-red tunic and black and gold cloak; right hand on belt, left on hilt.

Wood, 50½ in. *h.* by 24 in. *w.* (1·28 × 0·61).

Formerly ascribed to Bronzino; from Duke of Brunswick's Coll.; bought, as by Pontormo, from E. Beaucousin, Paris, 1860.

652 Charity

A woman seated, looking to the left, and giving the breast to a child who turns, right, to caress another child; left, a third boy standing near a brazier. Flesh tone, clear rose.

Wood, 9¾ in. *h.* by 7 in. *w.* (0·24 × 0·17).

Bought from E. Beaucousin, Paris, 1860.

Ascribed to ROSSI

3941 A Discussion

Right, an old man in pink mantle, dark green robe and scarlet cap, seated profile left in a wooden chair, arguing vigorously with, left, a young man in blue-green mantle, crimson jerkin, scarlet hose, and blue-green head-dress. Behind, three men in, left to right, scarlet, purple grey, and olive-green robes, listening. Background, cool grey architecture.

Oil on canvas, 14 in. *h.* by 9½ in. *w.* (0·35 × 0·24).

Previously ascribed to Pontormo. A later version in Brunner Coll., Paris; formerly in Methuen Coll. Colls. Enrico Costa (Florence); Mond, 1892. Mond Bequest, 1924.

ROSSO, IL (Giambattista dei Rossi) 1494—1541

See After MICHELANGELO, 1868

ROUSSEAU (Pierre-Etienne-Théodore) 1812—1867

Barbizon School. Born in Paris; worked by himself at Montmartre, then with his cousin Pau de S. Martin, 1826, and Rémond. One of the Romanticist pioneers, 1830; exhibited in the Salon of 1831; excluded for 12 years; settled at Barbizon, 1844; exhibited in the Salon from 1848.

2635 Sunset in the Auvergne

Figures looking across fields at sunset. Stormy sky. Signed: *Th. Rousseau.*

Wood, 8½ in. *h.* by 9½ in. *w.* (0·20 × 0·24).

Salting Bequest, 1910.

RUBENS (Sir Peter Paul) 1577—1640

Flemish School. Born at Siegen, Westphalia; studied under Tobias Verhaecht, Adam van Noort, 1591–94, and O. van Veen, 1594–98; went to Venice, 1600, and became Court painter to Vincenzo Gonzaga at Mantua; thence visited Rome, Spain (1603), Genoa (1607); returned Antwerp, 1609; went to Paris, 1622 and 1625, working for Marie de Médicis; 1628–29 in Madrid; 1629–30 in London. He died in Antwerp.

38 The Rape of the Sabines

Right, high up, Romulus; beneath him a man on horseback seizing a woman; centre, a woman, profile right, in gold and black with clasped hands; behind her a helmeted Roman in rose crimson dragging the steel-black skirts of a girl who, falling back, is supported by two figures. Left background, women struggling on a portico. Golden tone.

Wood, 67 in. *h.* by 93 in. *w.* (1·70 × 2·36).

Painted 1635. Sm., 815. Max Rooses, 803. From Colls. Madame Boschaert, Antwerp (1781), and Angerstein, with which purchased, 1824.

46 Peace and War

Left centre, Peace, her hand on her breast; at her feet a leopard; slightly left, profile right, Pan stooping down. Left, Wealth, her back turned, a moss-green drapery round her waist; beyond her Happiness, with cymbals. Children, centre and right foreground; the girl on the right in ochreous tawny red. Centre background, Minerva repelling War. Heavy chiaroscuro; flesh tone, warm golden.

Wood, 78 in. *h.* by 117 in. *w.* (1·98 × 2·97).

Painted 1628–29. Sm., 561. Max Rooses, 825. Presented to Charles I. by Rubens, 1630, as "Peace and Plenty"; passed to Doria Coll., Genoa, as "Family of Rubens"; purchased, 1802, by Irvine for Buchanan. Exhib. B.I., 1815, lent by Marquis of Stafford, 1st D. of Sutherland, who presented it, 1828.

57 Conversion of S. Bavo

The saint stands, centre, on steps, nearly profile right, looking up at S. Amand, Bishop of Maestricht. Below him, right, his retinue; a man on a dapple grey horse on the extreme right, in tawny orange and steely-blue; left, a group of the poor and crippled. Above them, left, women and two boys. Tone golden-grey.

Wood, 41½ in. *h.* by 65½ in. *w.* (1·05 × 1·56).

Painted 1612. Sm., 868. Max Rooses, 396 *bis.* From Carrega Palace, Genoa; purchased by Irvine for Buchanan, 1805. Exhib. B.I., 1815, lent Carr; Holwell Carr Bequest, 1831.

59 The Brazen Serpent

Left, Moses and Eleazar, profile right, in dull gold, rose, deep brown and black, under the brazen serpent. Centre background,

a woman, her arms encircled by a serpent, a rose-coloured mantle round her waist. Right, a woman, in pale rose, holding a baby, and a man in armour, nearly profile left, his left arm raised. Foreground, two men on their backs, a girl with her elbow on one of them. Strong chiaroscuro ; flesh tone, golden.

Canvas, 74 in. *h.* by 105 in. *w.* (1·88 × 2·66).

Painted 1635–38. Sm., 769. Max Rooses, 112. From Marana Palace, Genoa ; imported by A. Wilson, 1806, sold 1807 ; in Champion Coll., 1810. Exhib. B.I., 1815, lent J. Graves ; also in Buchanan's hands. Purchased from Bulkeley Owen, 1837.

66 Autumn : the Château de Steen

Left, Rubens' château near Malines, in trees ; left foreground, a two-horse waggon fording a brook. Right, open country, a town in distance ; in foreground a sportsman with dog and gun. Foreground tone, reddish ; distance and mid-distance, gold green ; silvery blue sky with golden light.

Wood, 53 in. *h.* by 93 in. *w.* (1·34 × 2·36).

Painted 1636. Sm., 767. Max Rooses, 1204. Companion to Rainbow Landscape, Wallace Coll. With that picture, from Balbi Palace, Genoa ; purchased by Irvine for Buchanan, 1802. Bought by Lady Beaumont for £1,500 and given to Sir George. Exhib. B.I., 1823 (120), lent Beaumont. Presented by Sir George Beaumont, 1826.

157 Landscape : Sunset

A wide plain ; the sun setting to the right ; Rubens' château right mid-distance, a stream centre ; left foreground, a pool ; right, sheep and a shepherd sitting on a water conduit. Ground tone, reddish ; golden light at horizon, blue sky above.

Wood, 19 in. *h.* by 33 in. *w.* (0·48 × 0·83).

Painted 1635–38. Sm., 1212. Max Rooses, 1193. Exhib. B.I. 1815 (4), lent Hon. C. Long ; B.I., 1831 (18) : Lord Farnborough Bequest, 1838.

187 Apotheosis of William the Silent (?)

William borne aloft, centre, by War and crowned by Peace, Malignancy pulls at his foot ; to the left three nude female figures. Pale silvery opalescent tone.

Wood, circular, 25 in. in diameter (0·63).

Painted 1635–40. Max Rooses, 820. Also described as Apotheosis of the Duke of Buckingham. Sketch for ceiling at Osterley Park. Probably in Bayley Sale, 1799, as " Apotheosis of James I " ; in Sir D. Wilkie Sale, thus titled, April 30, 1842 (680), bt. Tiffin ; purchased from him, 1843.

194 The Judgment of Paris

Paris seated right, profile left ; behind him Mercury, in red-pink ; centre, Juno, her back turned, a deep crimson drapery round her ; left, profile right, Minerva, holding a black robe before her. Further left stands Venus, full face, her arms above her head ; Minerva's cloak and shield behind her. Cupid kneels in the left corner. Landscape background. Flesh tone, golden.

Wood, 57 in. *h.* by 75 in. *w.* (1·44 × 1·90).

Painted 1635–6. Sm., 748. Max Rooses, 663. From Cardinal Richelieu and Orléans (1727–95) Colls.; purchased by Lord Kinnaird; in his sale, March 5, 1813 (87), bt. by private contract by Delahante or Lafontaine. Purchased Penrice Sale (17), July 6, 1844.

278 Triumph of Julius Cæsar

A procession: left, dancing girls with flowers and sacrificial animals; centre, a youth in white chiton leading a bull; on the right, elephants. In the background a hill surmounted by a temple. Flesh tone, silvery.

Canvas, attached to wood, 35½ in. *h.* by 65 in. *w.* (0·90 × 1·65).

Painted 1629–30. Sm., 803. Max Rooses, 715. Sketched from one of the Mantegna cartoons, Hampton Court; in Rubens' possession at his death; subsequently in Balbi Palace, Genoa; bought by Irvine for Buchanan, 1802; exhib. B.I., 1815 (129), lent Champernowne; in his Sale, 1820, bt. Brockedon (?); in Rogers Coll. 1830; exhib. B.I., 1854 (42); purchased, Rogers Sale (726), May 3, 1856.

279 The Horrors of War

Left, Europe stands with outstretched arms. Mars, centre, advances right, his shield upheld. Venus, almost naked, stretches her right arm across Mars' chest; Cupids pull at her drapery. At their feet a woman seated, her back to them. Furies with torches above. Golden tone.

Paper attached to canvas, in oil, 19½ in. *h.* by 30¼ in. *w.* (0·49 × 0·76).

Sm., 524. Max Rooses, 827. A sketch for the picture painted in 1637–38 for Susterman, and now in the Pitti, Florence. Purchased in Genoa by Irvine for Buchanan in 1803; perhaps in Parke Sale, May 8, 1812 (18); probably exhib. B.I., 1815 (3), lent Champernowne; in his Sale, 1820, bt. Rogers; exhib. B.I., 1832 (12); 1835 (117). Purchased Rogers Sale (608), May 2, 1856.

680 The miraculous Draught of Fishes

Two skiffs close to land, Christ standing in the stern of the nearer; at His feet a disciple hauling on a net, which two others in the water and a third on shore are drawing in. Eleven figures.

Paper laid on canvas, in oil, in subdued colour; 21¾ in. *h.* by 33½ in. *w.* (0·55 × 0·85).

Painted *c.* 1618. Max Rooses, 252. Similar to the central panel of the altar-piece in Notre Dame, Malines. Also attributed to van Dyck. Purchased, as by van Dyck, from Raffaele Carelli, Naples, 1861.

852 Susanna Fourment: known as "Le Chapeau de Paille"

Half length, full face, standing; the hands folded; large black beaver hat, white ostrich plume; crimson sleeves, black bodice and pale olive-green scarf. Flesh tone, silvery rose (*c.* 1620).

Wood, 30½ in. *h.* by 21 in. *w.* (0·77 × 0·53).

Susanna, third daughter of Daniel Fourment, and sister of Rubens' second wife.

Sm., 811. Max Rooses, 949. In inventory of Rubens' effects (122); passing to Nicholas Lunden, who married Isabella, Rubens' daughter by Helena Fourment, and (early 19th cent.) to Baron Stiers d'Aertselaer; sold in Antwerp, 1822, bt. Smith; exhibited at Stanley's,

1823, Old Bond Street; bt. as "Mlle. Lundens" by Sir Robert Peel, 1823. Peel Collection, 1871.

853 The Triumph of Silenus

Silenus, centre, a light copper drapery round his waist, led across the canvas, left, by two fauns. Before him a nymph in rose colour holding grapes, and a piper in blue-grey; two other figures behind; below them two infant bacchantes with grapes. Flesh tone, golden, salmon and deep copper.

Canvas, 54 in. *h.* by 77½ in. *w.* (1·37 × 1·96).

Painted, 1625–27. Sm., 564. Max Rooses, 680. In the possession of van Uffelen, by whom it was perhaps commissioned: later in the Duc de Richelieu (1642), Stroganoff (1807), Tartre, Lucien Buonaparte (1816) and Bonnemaison (1827) Colls.; bought by Smith; in Peel Coll., 1830; exhib. B.I., 1831 (47). Peel Collection, 1871.

853a Fall of the Damned

27½ in. *h.* by 19 in. *w.* (0·69 × 0·48).

853b Fall of the Damned

29 in. *h.* by 19 in. *w.* (0·73 × 0·48).

853c Fall of the Damned

29 in. *h.* by 18¾ in. *w.* (0·73 × 0·47).

853d Fall of the Damned

28 in. *h.* by 18½ in. *w.* (0·71 × 0·46).

These four are studies for the Munich picture (1614–18).

853e Beheading of S. Paul

The Saint kneels on rising ground, centre, full face, between the executioner and a woman binding his eyes; below, soldiers and onlookers; cherubs above.

28 in. *h.* by 20½ in. *w.* (0·71 × 0·52). Curved top.

A sketch for the picture once in the Convent of Rouge Cloître, near Brussels, destroyed after removal to the Church of S. Catherine, 1696. An oil sketch was in the Holford Sale, May 17, 1928.

853f Descent of the Holy Spirit

The Virgin stands, centre, on steps, full face, with joined hands, looking upwards; the Apostles surround her; fiery tongues descend. Above, the Holy Spirit.

23 in. *h.* by 16½ in. *w.* (0·58 × 0·41).

Sm., 176. Max Rooses, 1351. A study from the "Descent of the Spirit," in the Pinacothek, Munich (1619), for the print by P. Pontius. Crozat Sale, Paris, 1741; Sir T. Lawrence Coll. (1830).

853g The Crucifixion

Christ hangs between the thieves; left, two mounted soldiers; right, the Virgin attended by S. John.

23½ in. *h.* by 17 in. *w.* (0·59 × 0·43).

Study for the "Coup de Lance" (1620), at Antwerp. Sm. 28. In 1830 in Sir T. Lawrence Coll.

853a–g on white paper, in chalk, tint, and body colour.

853h Portrait of a Child

Half length, nearly profile left; her right hand on her breast; a close-fitting cap surmounted by a black cap and feathers.

White paper, in chalk and bistre, with black washes about the head-dress, 12 in. *h.* by 7½ in. *w.* (0·30 × 0·19).

853i Helena Fourment

Bust, three-quarters left; the dress open at the chest. A lace collar above her shoulders; in the hair, beads and flowers.

White paper, in red and black chalk, 10 in. *h.* by 7½ in. *w.* (0·25 × 0·19).

Helena Fourment, b. 1614, m. Rubens, 1630.

Max Rooses, 1499.

853j Portrait of a young Lady

Bust length; nearly full face. The hair parted on one side and gathered into a roll at the back; a large ruff.

White paper, chalk and sepia, 9½ in. *h.* by 8 in. *w.* (0·24 × 0·21).

853k Sketch for Monumental Sculpture

Winged Victory, seated, amid accessories.

White paper, in pen and bistre, lights in body colour, 14½ in. *h.* by 11 in. *w.* (0·36 × 0·27).

A free copy of part of the frieze by Pierino del Vaga in the Palazzo Spada, Rome.

853l Sketch for Monumental Sculpture

Triptych form. Centre, two monks before a monstrance; Aaron and Moses left and right.

White paper, in pen and bistre, lights in body colour, 12½ in. *h.* by 8¼ in. *w.* (0·31 × 0·20).

853m Sketch for Monumental Sculpture

A shield supported by infant mermen and satyrs.

White paper, in pen and bistre, lights in body colour, 14½ in. *h.* by 14½ in. *w.* (0·36 × 0·36).

A free copy of part of the frieze by Pierino del Vaga in the Palazzo Spada, Rome.

853n Sketch for a Frontispiece

A medallion between Labour, left, and Vigilance, right; below, a woman emblematic of the town of Breda, seated; above, the Spanish Arms.

In pen and bistre, lights in body colour, on white paper, 12 in. *h.* by 7¾ in. *w.* (0·30 × 0·19).

A first sketch for the frontispiece of *Obsidio Bredana, Scribebat Hermannus Hugo, Antverpiæ MDCXXVI*; engraved by Corneille Gralle.

Max Rooses, 1278.

853o Study of a Lioness

Tail to the spectator, swinging left; head turned left.

Tinted paper, in black chalk, lights picked out with white, 12 in. *h.* by 9¼ in. *w.* (0·39 × 0·23).

Max Rooses, 1428. For the picture of "Daniel in the Lion's Den" (formerly Hamilton Coll.).

853p Sketch of a Lion Hunt

Centre, a lion pulling down a horseman. Other horsemen right and left.

Wood, in brown, in oil, 28½ in. *h.* by 41 in. *w.* (0·72 × 1·04).

Sketch for a painting in the Crabbe Sale, June, 1890. Sm. 251. Perhaps in Anon. Sale, 1792; from Julienne Coll., bt. Hudson; sold by him to Peel, 1826. Exhib. B.I., 1835 (93), lent Peel, 1849 (96).

853 a–p all purchased with Peel Collection, 1871.

1195 The Birth of Venus

Centre, Venus, attended by deities, aerial and marine. On the border, marine gods, etc.

Wood, grisaille, 23 in. *h.* by 30 in. *w.* (0·58 × 0·76).

Design for a silver oval dish made for Charles I. Max Rooses 688. Purchased Beckett Denison Sale, London, Clarke Fund, 1885.

2598 Diana and Endymion

Left, centre, Diana, in orange-yellow, advances to seize Endymion, who reclines, in red, upon a bank, right. Left background, a golden chariot drawn by two white horses; right background, trees. A sketch.

Wood, 12 in. *h.* by 18¾ in. *w.* (0·30 × 0·47).

c. 1636. Max Rooses, 516. From Coll. Duke de Osuna, Madrid; acquired by George Salting, 1896. Salting Bequest, 1910.

2924 Landscape with a Shepherd

Centre, a stream, flowing left; left foreground, a clump of trees, oak and willow; right foreground, a footbridge and a shepherd in a red jacket leaning on a crook; at his feet four sheep, further on fifteen others; trees in right background and centre middle distance, the sun setting extreme left. Centre mid-distance, huntsman and dogs; swans to left. Silvery tone.

Wood, 24½ in. *h.* by 37 in. *w.* (0·62 × 0·93).

A repetition on canvas is at Wilton House (62).

Sm., 1206. Max Rooses, 1177. "In Orléans Gallery, 1749" (Sm.), but not in 1727 Catalogues or 1786—1808 series of engravings; nor in Bond Street Exhib. of Orléans pictures, 1795. Probably acquired from the 1792 section negotiated by Slade, etc. Exhib. B.I., 1819 (71), lent by Lord Carlisle. Presented by Rosalind, Countess of Carlisle, 1913.

2968 Thomas, Earl of Arundel

Bust, three-quarters left; black hair and beard; in a fur-lined cloak and falling collar; over the breast the Garter badge attached to a dark green ribbon.

Canvas, 26 in. *h.* by 20¾ in. *w.* (0·66 × 0·52).

Thomas, 2nd Earl of Arundel, K.G. 1585–1646. The famous collector.

Sm., 1130. Max Rooses, 889. Probably 97 in the Inventory of Rubens' effects. Exhib. B.I., 1834 (89), lent by Lord Carlisle. Presented by Rosalind, Countess of Carlisle, 1914.

3818 The Archduke Albert

Standing half-right, three-quarter length, in black slashed doublet and hose, with figured sleeves of grey, white and red, and a lace ruff;

his left hand on a sword hilt, a black plumed hat on a table, left. Background, crimson velvet hanging.

Canvas, 48½ in. *h.* by 35 in. *w.* (1·23 × 0·89).

Albert of Austria, Cardinal and Archduke, b. 1559, Governor General of the Netherlands, 1596, m. Isabella Eugenia, d. of Philip II, 1598, d. 1621.

Rooses, 875. (Pl. 279.) Engraved by Muller, 1615. Perhaps one of the pictures painted for the Marquis de Siete-Yglesias and sent to Spain, 1615. One of many versions. Bonomi-Cereda Coll.; Christie's, Different Properties, July 10, 1897, No. 75, bt. in. Bequeathed by Richard C. Jackson, 1923.

Studio of RUBENS

3819 The Archduchess Isabella Eugenia

Seated, half left, three-quarter length, in black gold-braided dress with wide lace ruff and cuffs, her hair done high with flowers in it. A fan in her hands and a handkerchief in her lap. Background, crimson velvet hanging.

Canvas, 48 in. *h.* by 35 in. *w.* (1·22 × 0·89).

Isabella Eugenia, d. of Philip II. of Spain, b. 1566, m. Albert Archduke of Austria 1598. With him created joint sovereign of the Netherlands, d. 1633.

Corresponds with the picture engraved by Muller, 1615 (Rooses, 967, Pl. 297). Bonomi-Cereda Coll.; Christie's, Different Properties, July 10, 1897, No. 76, bt. in. Bequeathed by Richard C. Jackson, 1923.

School of RUBENS

67 Holy Family with Saints

Centre, the Virgin, in red, pink and prussian blue, seated, profile, before a portico, the Child asleep on her breast; left, S. George in armour, standing, profile right, and a woman, profile right; right, three child angels with a lamb; S. Joseph asleep behind them. Heavy brown tones; flesh, grey-golden.

Canvas, 49 in. *h.* by 64 in. *w.* (1·24 × 1·62).

Max Rooses, 180. *Cf.* No. 1640, Prado. Angerstein thought our picture was No. 84 in Rubens' Inventory. Purchased with Angerstein Coll., 1824.

948 Landscape Sketch.

A sandy undulating road running among trees, between whose trunks meadowland is seen. In the right foreground a man with a wood cart.

Oil on canvas, 19½ in. *h.* by 29¼ in. *w.* (0·49 × 0·74).

Wynn Ellis Bequest, 1875.

1865 The Crucifixion

A monochrome version with variations, notably in the attitudes of S. John and S. Mary Magdalene, of Christ on the Cross (*Le Coup de Lance*) in the Antwerp Museum.

Oil on oak, 25½ in. *h.* by 19½ in. *w.* (0·65 × 0·50).

Possibly by van Dyck. Bequeathed by George Mitchell in 1878 to South Kensington Museum.

Lent by South Kensington Museum, 1897.

RUISDAEL (Jacob van) 1628–29—1682

School of Haarlem. Born at Haarlem; probably a follower of Vroom and Dubois; influenced by Everdingen; in the Guild of Haarlem by 1648; painted round Amsterdam; also in Cleves and Münster; lived in Amsterdam, 1659–81; then returned to Haarlem, where he died.

44 Bleaching Ground

Left, an oak in full leaf; right, a sand bank; a cottage beyond against the cloudy sky. Centre foreground, a stream; figures washing and drying linen. Black-green foliage. Tone, grey. Signed: *J. V. Ruisdael.* 1650 (?) (J.V.R. in monogram.)

Wood, 21¼ in. *h.* by 26½ in. *w.* (0·51 × 0·67).

De Groot, 95. Bequeathed by Sir John May, 1847.

627 Landscape with Waterfall

Foreground, a waterfall; a wooden bridge in centre middle distance; a cottage among trees, right. Signed: *J. Ruysdael f.* (J.R. in monogram.)

Canvas, 40½ in. *h.* by 34 in. *w.* (1·02 × 0·86).

See note on **628**. De Groot, 239. Purchased at Hanover from Brabeck-Stolberg Coll. (235), 1859.

628 Landscape with Waterfall

Foreground, a waterfall; middle distance, a wooden bridge; a fallen tree, left. Grey-brown tone. Signed: *J. Ruysdael f.* (J.R. in monogram.)

Canvas, 40½ in. *h.* by 34 in. *w.* (1·02 × 0·86).

De Groot, 240. Pendant to **627**, but probably by Jacob Salomonsz. van Ruysdael. The two pictures may have been made pendants in the XVIIIth Cent. and the signatures then put on. Purchased at Hanover from Brabeck-Stolberg Coll. (229), 1859.

737 Landscape with Waterfall

Foreground, a waterfall; right, high up, a castle; nearer centre, three pines; left, hills. Low grey tone. Signed: *J. Ruysdael f.* (J.R. in monogram.)

Canvas, 39 in. *h.* by 34 in. *w.* (0·99 × 0·86).

Sm. Suppl. 72. De Groot, 241. Meynders Sale, Amsterdam, 1838; in Oppenheim Coll., London, 1842. Exhib. B.I., 1853 (12). Bequeathed by J. M. Oppenheim, 1864.

746 Landscape with Ruins

Right, a ruined castle, chiefly brick; centre, trees; left, open sky and country; in the foreground a small weedy pool. Grey tone. Signed: *J. Ruysdael f.*, 1673. (J.R. in monogram.)

Wood, 16½ in. *h.* by 22½ in. *w.* (0·41 × 0·57).

Sm. Suppl., 105. De Groot, 757. Sales: Sir John Pringle, London, 1835 (?); Duc de Morny, Paris, May 31, 1865. Bought from E. Sano, Paris, 1865.

854 Forest Scene

Oaks right and centre middle distance; in the foreground, a pool; on the right, a bare birch stem, a second lying at its foot. On the left two sportsmen. Low grey-brown tone. Signed: *J. V. Ruisdael.* (J.V.R. in monogram.)

Canvas, 42 in. *h.* by 56 in. *w.* (1·06 × 1·42).

Sm. Suppl., 64. De Groot, 481. Bought, privately, 1842, by Smith; sold to Sir R. Peel, 1843. Peel Coll., 1871.

855 A Waterfall

Right, a rocky cliff with cascade below; to centre a church spire. A small wooden bridge over a ravine, left; sheep crossing. Steel-grey tone. Signed: *J. Ruisdael.* (J.R. in monogram.)

Canvas, 34 in. *h.* by 39 in. *w.* (0·86 × 0·99).

Sm., 178, and Suppl., 55. De Groot, 242. Brentano Sale, Amsterdam, May 13, 1822. Exhib. B.I., 1824, lent Lord C. Townshend; Townshend Sale, 1833; bt. Peel, April, 1835, according to MS. note by Smith. Peel Collection, London, 1871.

986 Watermills

A mill shed in sunlight, centre; left, three wheels and the sluice, another mill house and a straggling oak. Right distance, a windmill, in sunlight. The right mid-distance and foreground in cloud shadow. Grey tone. Signed: *J. Ruisdael.* (J.R. in monogram.)

Canvas, 34¼ in. *h.* by 43¾ in. *w.* (0·87 × 1·11).

Sm. 17. De Groot, 148. Thomas Emerson Sale, London, 1832. Wynn Ellis Coll., 1854. Exhib. B.I., 1860 (94); R.A., 1871 (56). Wynn Ellis Bequest, 1875.

987 Rocky Landscape with Torrent

High cliffs, right; in the middle distance, centre, a larch on a rock; centre distance a church and cottages beneath a hill. The torrent runs from the left distance to the right foreground. Low grey-brown tone. Signed: *Ruisdael.*

Canvas, 47½ in. *h.* by 50½ in. *w.* (1·20 × 1·28).

Probably Sm. Suppl., 46, which was in the Lille Coll., Amsterdam, 1842. De Groot, 243. In Wynn Ellis Coll., *c.* 1854. Exhib. B.I., 1859 (106). Wynn Ellis Bequest, 1875.

988 An old Oak

Centre, a large oak; a cottage in right distance; centre foreground, a curving road; a log in right corner. Grey tone. Signed: J.V.R. (in monogram).

Wood, 12½ in. *h.* by 11½ in. *w.* (0·31 × 0·29).

Perhaps Sm. Suppl., 37, in Sir H. Taylor Coll., 1842. De Groot, 618. Wynn Ellis Bequest, 1875.

989 Watermills

Three mills, left, and centre; a hill crowned with trees behind; foreground, a stream flowing into right distance. Cold grey tone. Signed: J. R. (of doubtful authenticity).

Canvas, 23½ in. *h.* by 28½ in. *w.* (0·59 × 0·72).

De Groot, 149. Wynn Ellis Bequest, 1875.

990 Landscape

Landscape, in shadow with gleams of light. Centre mid-distance, the spire of Beverwyk (?) church; a plain, with a windmill, centre; a spire, right; left mid-distance, fields of shocked corn. In the centre foreground, a pool; a ruined round tower, right. Colours, dark green and grey. Signed: *J. Ruisdael.* (J.R. in monogram.)

Canvas, 42½ in. *h.* by 57 in. *w.* (1·07 × 1·44).

Sm., 214. De Groot, 758. Sale of M. Geldermeester, 1800; Marquis de Mariaba, 1825; bt. by Smith, sold in 1828. In Abrahams Coll., 1831, M. Saunderson, 1835. Sold, June 17, 1848 (23), bt. by Brown. Waagen apparently saw it both in Saunderson and Wynn Ellis Colls.; the latter perhaps bought it from Brown. Wynn Ellis Bequest, 1875.

991 The broken Tree

An oak on a bank, right; at its foot, a felled birch. Across the valley, on the left, a square ruined tower. Signed, J. R.

Oak, 8½ in. *h.* by 11½ in. *w.* (0·21 × 0·29).

De Groot, 619. Apparently in Wynn Ellis Coll., *c.* 1854. Wynn Ellis Bequest, 1875.

1390 The Shore at Scheveningen

A flat sandy beach; sand dunes, right; beyond, the church tower and roofs of Scheveningen. Right foreground, three black-hooded women; beyond, other groups of figures, including a man lifting a woman. Signed: *J. V. Ruisdael.* (J.V.R. in monogram.)

Canvas, 21½ in. *h.* by 26½ in. *w.* (0·54 × 0·67).

Sm., 19. De Groot, 927. Sales: Duc de Choiseul, Paris, April 8, 1777; Dulac, Paris, 1778; Marquis de Marigny, Paris, 1781; Marquis de Ménars, Paris, Feb., 1782; M.B—, Paris, 1827. In collection of Baron J. G. Verstolk van Soelen, The Hague, 1835. (Sm., 43). The collection was sold as a whole in 1846 to Thomas Baring, H. Mildmay, and Lord Overstone. Purchased, Mildmay Coll. (64), June 24, 1893.

2561 View near Haarlem

A similar composition to **990**. A green-gold cornfield in sunlight in the right middle distance; Haarlem or Beverwyk Church in the centre, in shade. A lake in the foreground with ruins on each side; on it a boat. Signed: *J. Ruisdael.* (J.R. in monogram.)

Canvas, 13 in. *h.* by 16½ in. *w.* (0·33 × 0·41).

Sm. Suppl., 85 (?). De Groot, 66A. In C. J. West Sale, 1835; bt. by E. W. Lake; sold July, 1845 (106); bt. by Artis; in his sale, May, 1851 (38). Salting Bequest, 1910.

2562 Country Scene with a ruined Castle

A road through a ruined Norman arch, centre; on it a man in red with a child and dog. A man meets them. A well, right foreground; a pool, centre. Signed: *J. Ruisdael.* (J.R. in monogram.)

Wood, 18½ in. *h.* by 25½ in. *w.* (0·46 × 0·64).

A drawing by Beerstraaten in the Brit. Mus. identifies the castle as that of Bergoliet by Bergen op Zoom. Sm., 44. De Groot, 786. Exhib. B.I., 1822 (123), lent Radstock; 1832 (62), lent Bredel; Manchester, 1857 (973); B.F.A.C., 1872 (89). Sales: Morelli, 1786; Calonne, Paris, April 21, 1788; Coclers, Paris, Feb. 9, 1789; Radstock, May 12, 1826 (30), bt. Norton; Charles Bredel, May 1, 1875; Earl of Dudley, June 25, 1892 (22), bt. Lesser. Salting Bequest, 1910.

2563 Entrance to the Forest

Sunlight in middle distance, shadow in the foreground. A man with a dog passes a group of three men, also with a dog, by the roadside on the right. A church tower is seen in the centre distance behind a

foreground oak. Golden-grey tone. Part of the painter's monogram is visible in the left corner.

Canvas, 21½ in. *h.* by 27½ in. *w.* (0·54 × 0·69).

Sm., 26, 55, and Suppl., 66. De Groot, 566. Sales: Duc de Choiseul, Paris, April 6, 1772; Anon., Paris 1774; Coclers, 1789; Tolozan, 1801; Lapeyrière, 1815. Imported, 1840, by Fradel; sold to Pennell; sold to Smith; William Theobald Coll., 1842; Theobald Sale, London, May 10, 1851 (72), bt. by Gritten. Exhib. R.A., 1875 (64), lent Levy; Levy Sale, April 6, 1876 (361), bt. Salting. Exhib. R.A., 1891 (80). Salting Bequest, 1910.

2564 Cottage on a rocky Hill

Centre, a cottage on a hill. A man with a child climbs the hill. Beyond, another cottage; in the background, a coppice. Grey tone. Signed: *J.V.R.* (in monogram.)

Canvas, 21¾ in. *h.* by 26 in. *w.* (0·55 × 0·66).

De Groot, 809A. Probably Sm., 264; Perkins Coll., 1835; Perkins Sale, June 14, 1890 (20), bt. Colnaghi. Salting Bequest, 1910.

2565 Cottage and Hay Rick by a River

The stream crosses the foreground; on the left a man in red is punting to the further bank, on which stand a cottage and a roofed hayrick; a bird on a plank in the left corner. Pale golden-grey tone. Signed: *J.V.R.* (in monogram).

Wood, 10¼ in. *h.* by 13¼ in. *w.* (0·26 × 0·33).

Sm., 51. De Groot, 704. Sale: Chevalier Lambert et du Porail, Paris, March 27, 1787. Clos Collection, Paris, 1792, bt. Le Brun. Woodburn Sale, May 24, 1854 ((842), bt. Nieuwenhuys. Salting Bequest, 1910.

2566 Skirts of a Forest

A road runs across the foreground. A woman and child talk with a man seated in the ditch, left. A felled tree, right. Low grey tone. Signed: *J. Ruysdael.* (J.R. in monogram; of doubtful authenticity.)

Canvas, 22¾ in. *h.* by 27 in. *w.* (0·57 × 0·68).

Sm. Suppl., 26. De Groot, 619A. Inscribed on the back, "J. F., Duke of Dorset, 1770." Lord Burlington's Coll., 1842. Later said to have been in Lord De La Warr's Coll. Salting Bequest, 1910.

2567 View on the Holland's Deep

Two fishing smacks left, in sunlight, heeling over to a stiff breeze. Waves break on some stakes in right foreground, in a gleam of sun. Blue sky through the storm that clears off to the right. Dull golden-grey tone. Signed: *J. Ruisdael.* (J.R. in monogram.)

Canvas, 17½ in. *h.* by 21¼ in. *w.* (0·44 × 0·54).

Sm. Suppl., 56. De Groot, 956. Sold by Gritten, 1841, to W. Theobald. In his Sale, May 10, 1851 (62), bt. Gritten. Exhib. B.I., 1853 (88), lent Leicester; Rev. F. Leicester Sale, May 19, 1860 (153), bt. White. Levy Sale, April 6, 1876 (363), bt. Salting. Exhib. R.A., 1891 (66). Salting Bequest, 1910.

RUSSIAN SCHOOL XVIII CENTURY

4163 The Transfiguration

In the main subject, slightly recessed and surrounded by a scarlet line, Christ appears in a white robe, His right hand raised in blessing, His left holding a scroll. He is surrounded by a gold and crimson mandorla, from which three scarlet pointed rays descend towards S. Peter in yellow, S. John in scarlet, and S. James, son of Zebedee, in green-lined scarlet, who crouch upon the green grass, which is sprinkled with flowers. On brown rocky hills behind, stand left, Elias, in grass-green mantle over red robe; right, Moses, in crimson mantle over dull blue, holding the Tables of the Law. Top left-hand corner, in clouds, a city with spired churches. On each side of the main subject, within compartments, two figures. Left, above, an angel in white; below, S. George, scarlet mantle over armour, green background. Right, above, S. Elizabeth, green mantle over scarlet robe; below, S. Nicholas of Myra, scarlet alb over blue cassock, green background. Gold sky and haloes. Inscribed in Russian at the top: THE TRANSFIGURATION OF OUR LORD JESUS CHRIST. Over each figure, except Elias, its name.

Oil, on panel, 12¼ in. *h.* by 10¼ in. *w.* (0·31 × 0·26).

Purchased, Mackerell Fund, from W. Propert, 1926.

RUYSCH (Rachel) 1664—1750

School of Amsterdam; born at Amsterdam; studied under William van Aelst; married Juriaen Pool, portrait painter, 1695; member of The Hague Guild, 1701; appointed by the Elector Palatine his court painter, 1708; went to Amsterdam, 1716; died in Amsterdam.

1445 Study of Flowers

Roses and other flowers lying on a table; dark background.

1446 A Study of Flowers

Companion picture. A butterfly on one of the leaves of the white rose.

Wood, each 12⅝ in. *h.* by 10¼ in. *w.* (0·32 × 0·26).

Both with "Mr. Tisdall" on back; acquired by the Victoria and Albert Museum, 4349 and 4350, 1857; lent by V. and A., 1895.

RUYSDAEL (Salomon van) *c.* 1600—1670

School of Haarlem. Brother of Isaack and uncle of Jacob Ruisdael; studied under J. van Goyen, and perhaps E. van de Velde; in Haarlem Guild, 1623; dean, 1648; died at Haarlem.

1344 Landscape

Left, to centre, a beech grove; left foreground, a rapid; centre, a pool, two horses drinking; right, a carriage and pair, two riders and a grey horse. Open sky and low horizon, right. Blackish greens and red-brown foreground. Signed: S. V. RUYSDAEL, 1659. (S. V. R. in monogram.)

Wood, 19¼ in. *h.* by 24½ in. *w.* (0·48 × 0·62).

Purchased from E. Habich, Cassel, 1891.

1439 Fishing in the River

A broad river, flowing from right; right bank, low trees and a bridge near centre, to which a herd of cows is driven. Two fishers on the bridge; right, a man in yellow lying down. Left corner, a spit of bank, and a skiff, six men fishing. Signed: *S.V.R.*, 1631. (V.R. in monogram.)

Wood, 14⅛ in. *h.* by 25 in. *w.* (0·36 × 0·63).

Apparently in Townshend Coll. *c.* 1857, as by Ruysdael. Acquired by Victoria and Albert Museum, as by van Goyen, Townshend Bequest, 356, 1869. Lent by the V. and A. Museum, 1895.

RYCKAERT (Marten) 1587—1631

School of Antwerp. Son of the eldest, brother of the younger, and uncle of the youngest David Ryckaert; born at Antwerp; studied under his father and Tobias Verhaecht; visited Italy; returned to Antwerp, *c.* 1611. Died there.

1353 Landscape, with Satyrs

Right, a cascade between two rocks crowned by trees; it falls into a pool through which Satyrs wade; others on the banks. Open sky and plain, left. Greenish-golden tone.

Wood, 3¾ in. *h.* by 7¾ in. *w.* (0·09 × 0·19).

Bequeathed by Richard W. Cooper, 1892.

SACCHI (Pier Francesco) Active 1512—after 1526

North Italian School. On the Council of the Painters' Guild, Genoa, 1520.

3944 S. Paul

Three-quarter length, half-right, head almost profile, in blue robe and rose mantle, seated at a desk and gazing at a crucifix. In his right hand a pen, in his left a paper knife. Before him an unfinished manuscript in Greek script: right, a sword. Background, left, a green curtain; right, through an open window, a landscape with mountains.

Oil on wood, 41¾ in. *h.* by 32½ in. *w.* (1·06 × 0·82).

Mond Coll. 1893. Exhib. R.A. 1895. Mond Bequest, 1924.

SAENREDAM (Pieter Jansz.) 1597—1665

School of Haarlem. Son and pupil of Jan Pietersz. Saenredam; born at Assendelft; studied under F. P. de Grebber at Haarlem, 1607; in the Guild, 1623, Utrecht, 1636; died in Haarlem.

1896 Interior of the Domkerk, Utrecht

Choir and transept. Right, the tables of the Commandments; below, two boys, one teaching a dog to sit up, the other drawing on the wall; on his right a scribble representing the four sons of Aymon on the horse Bayard (from the *Chanson de Geste* of Renaud de Montauban), with inscription beneath: *de buerkerck hinnen Utrecht aldus geschildert in jaer* 1644 *van Pieter Saenredam.*

Luminous silvery tones in the lights, grey-brown in the shadows; the floor blue-black and red tiles.

Wood, 23¼ in. *h.* by 19 in. *w.* (0·59 × 0·48).

Exhib. R.A., 1902 (225). Presented by Arthur Kay, 1902.

2531 Interior of S. Bavo, Haarlem

Centre foreground a large round pillar, a little girl seated against it with a basket; left, a dog, its forepaws on a pew, in which sits a man in black gown and hat. A vista up the left centre, three figures towards the end. On the right another vista. Luminous milky tone; sunlight, pale golden.

Wood, 22½ in. *h.* by 31½ in. *w.* (0·57 × 0·80).

Salting Bequest, 1910.

SAFTLEVEN (Herman) 1609—1685

School of Haarlem. Son of the elder Herman Saftleven; born at Rotterdam. In 1633 in Utrecht, where he settled. His etchings range from 1640–69. In the Utrecht Guild, 1655–67; died at Utrecht.

2062 Christ teaching out of S. Peter's Ship

Left, high cliffs in shade; at their foot a crowd in deep shadow, stretching across the foreground, many in red coats and caps. Two ships and a boat, right. Blue mountainous distance and a lake; dark blue-grey sky with vivid orange light in left zenith.

Oak, 18 in. *h.* by 24 in. *w.* (0·45 × 0·61).

Bought by C. L. Eastlake after 1903. Presented by him, 1906.

SAINT-AUBIN (Gabriel-Jacques de) 1724—1780

French School. Elder brother of Augustin; born in Paris. Educated under Jeaurat; studied also under Boucher. Exhib. in Salons of 1774 and 1776. Died in Paris.

2129 Une Parade

Two fencers, centre, on a platform in silvery light; a banner beyond. Beneath them a man in deep orange and blue, his arm round a woman's waist, and an old man in scarlet gown; left centre, in brown shadow, a bench, a woman on it with two children standing behind her; left foreground, a woman standing against a tree trunk, in deep tone, relieved against silvery light beyond. Across the street, left, a woman on a balcony, with a pink sunshade. Heavy foliage arched above. Silvery-brown lights, deep brown tone.

Canvas, 32 in. *h.* by 25 in. *w.* (0·81 × 0·63).

The original of a print, "Les Théâtres Libertins." An unfinished proof of the plate, dated 1760, in Bibl. Nationale, is inscribed, "Gabriel de Saint-Aubin pinxt." F. Baring Sale, as by Gillot, May 4, 1907 (24), bt. Agnew; purchased from Agnew, Lewis Fund, 1907.

SALVATOR *See* ROSA

SALVI *See* SASSOFERRATO

SALVIATI *See* ROSSI (Francesco)

SAN DANIELE (Pellegrino da) *See* MARTINO DA UDINE

SAN SEVERINO *See* LORENZO DA SAN SEVERINO

SANTACROCE *See* GIROLAMO DA SANTA CROCE

SANTI (Giovanni) 1430–40 ?—1494

Umbrian School. The father of Raphael; born at Colbordolo; influenced by Piero della Francesca and Melozzo da Forlì; worked in Urbino from 1495; also in Pesaro and Cagli. Died Urbino.

751 Madonna and Child

The Virgin, in rose-red tunic and dark bluish-green mantle lined with pale leaf-green, stands half length, three-quarters left, behind a parapet, supporting the sleeping Child; behind her a pale violet hanging; right and left, landscape with blue mountains; above her, brown-red curtains lined with pale leaf-green. Flesh tone, grey-gold.

Wood, in tempera and oil, 26½ in. *h.* by 19 in. *w.* (0·67 × 0·48).

From Mazza Coll., Ferrara. Purchased, Gualandi, Bologna, 1865.

SANTVOORT (Dirck van) 1610—1680

Dutch School. Born at Amsterdam; probably pupil of Rembrandt. 1636, Master; 1658, President of the Guild at Amsterdam, where he died.

3154 Girl with a Finch

About seven years old, half length, nearly full face, the body three-quarters left; bronze-green bodice, slashed sleeves. Two black ostrich plumes on her head, from which falls a green-grey scarf. Ruddy cheeks, gold hair, brown background. A finch perched on her right hand. Signed: *D. D. Santvoort*, 1630.

Oak, 24 in. *h.* by 19¼ in. *w.* (0·61 × 0·48).

Perhaps one of the Alawyn family. In the Lee family, *c.* 1846. Possibly from King William II of Holland's Coll. Presented by Tilson Lee, 1916.

SANTVOORT (Jan van)

Dutch School. A Sculptor. Visited Scotland, 1688.

3404 Judith and Holofernes

Holofernes, naked, but for a red cloth, sits on a shell-shaped bed and grasps the standing figure of Judith, who is clothed in gold brocade and shot drapery and holds a dish. Signed: *J. v. Santvort.*

Wood, 23 in. *h.* by 19 in. *w.* (0·59 × 0·49).

Presented by Augustine Sargent, 1919.

SANZIO *See* RAPHAEL

SARTO (Andrea del) 1486—1531

Florentine School. ANDREA D'AGNOLO, called DEL SARTO; born at Florence, pupil of Piero di Cosimo; influenced by Fra Bartolommeo and Leonardo. Visited France, 1518; returned to Florence, 1519; died at Florence.

17 Madonna and Child with S. Elizabeth

Centre, the Virgin in red tunic, brown hood, and greenish-blue skirt, seated full length, three-quarters left, holding on her lap the Child Who looks up laughing and points to her; left, Elizabeth, seated, in white hood and dull gold dress; the little S. John stands naked against her knee. Low toned turquoise sky; flesh tone, gold-brown.

Wood, 42 in. *h.* by 32 in. *w.* (1·06 × 0·81).

From Aldobrandini Villa, Rome; a similar but inferior picture is in the Hermitage, Petrograd. Purchased by Irvine for Buchanan, 1805. Exhib. B.I., 1816 (3), lent Carr. Holwell Carr Bequest, 1831.

690 A Sculptor

Half length, the head three-quarters, the figure profile left. The left elbow in a large grey sleeve rests on a table; in the hands a block. Black vest and cap. Grey-green background, flesh tone brownish. Signed: A.A. (Andrea d'Agnolo) in monogram.

Canvas, 28 in. *h.* by 22 in. *w.* (0·71 × 0·55).

Generally called "Portrait of the Artist." Purchased at Florence from the effects of Niccolò Puccini, 1862.

SASSETTA (Stefano di Giovanni) 1392—1450

Sienese School. STEFANO DI GIOVANNI, known as SASSETTA; perhaps pupil of Paolo di Giovanni Fei and Bartolo di Fredi; influenced by the Lorenzetti; commissioned to design a font for the Duomo, Siena, 1427; earliest dated altar-piece, 1436. In 1447 ordered to complete the frescoes of the Porta Romana.

1842 Heads of Angels

Left, a head and shoulders inclined downwards, right; pale blue tunic; right, a head and one shoulder in a pale rose tunic, three-quarters left. Behind and between these heads an angel, full face, looking up, in dull brick-red tunic. Slate-grey background; flesh tone, clear and warm; gold nimbi.

Fresco, 10½ in. *h.* by 14¾ in. *w.* (0·26 × 0·37).

c. 1447–50. A fragment, from the fresco of the "Coronation of the Virgin" over the Porta Romana, Siena; the fresco was finished by Sano di Pietro. Henry Vaughan Bequest, as Tuscan School, 1900.

SASSOFERRATO 1605—1685

Roman School. GIOVANNI BATTISTA SALVI: called SASSOFERRATO from his birthplace; pupil of his father, Tarquinio, and follower of the Carracci and Domenichino; died at Rome.

200 The Madonna in Prayer

Half length, full face ; the hands joined, the head bowed. Creamy white hood, cobalt-blue mantle and rose-pink tunic. Flesh tone, pale rose-grey.

Canvas, 27¾ in. *h.* by 22½ in. *w.* (0·70 × 0·57).

One of many repetitions. Bequeathed by Richard Simmons, 1846.

740 Madonna and Child

Seated, profile left, in rose-pink and greenish-blue ; the Child half kneeling in her lap. Landscape background left, S. Joseph in mid-distance through an arch. Flesh tone, greyish.

Canvas, 38 in. *h.* by 29 in. *w.* (0·96 × 0·73).

The design, etched by V. Salimbeni (d. 1613), is assigned to Guido Reni. Presented to Pope Gregory XVI by the town of Sassoferrato. Purchased at Venice from Jenne, 1864.

SAVERY (Roelant) 1576—1639

Flemish School. Born Courtrai ; pupil of his brother Jacob and apparently of Hans Bol at Amsterdam. Employed by Emperor Rudolf II at Prague, and painter to Emperor Matthias. Worked Amsterdam and Utrecht (in the guild 1619). Died Utrecht.

920 Orpheus

On the rocky bank of a river with falls, fringed with luxurious vegetation, Orpheus sits, left, in yellow mantle and dull crimson robe, playing his lute. Behind him, and on the opposite bank, right, animals and birds of many kinds listen to him. In the air, birds fly towards him. With the brown-greens of the foreground is contrasted a pale blue-green distant landscape, with a ruined castle. Signed: ROELANDT SAVERY FE 1628.

Oil on oak, 20¾ in. *h.* by 32 in. *w.* (0·53 × 0·81).

Bequeathed by S. J. Ainsley, 1874.

SAVOLDO (Giovanni Girolamo) 1480 ?—1550 ?

School of Brescia. Born at Brescia ; influenced by the Bellini, Giorgione and Titian ; in the Guild at Florence, 1508 ; apparently in Treviso, 1521. In 1526 and 1548 in Venice.

1031 Mary Magdalene approaching the Sepulchre

Half length, moving left, the head bent ; looking front under a hood of silver-grey silk. The right hand, muffled in the drapery, is raised to the chin. Buildings in right background, the sepulchre and vase left, with effect of moonrise above.

Canvas, 34¼ in. *h.* by 31 in. *w.* (0·87 × 0·78).

A repetition, with a hood of cinnamon-brown, at Berlin (307). From Casa Fenaroli, Brescia. Perhaps from the Casa Averoldi, Brescia, or Mme. D'Ardier, 1648. (Ridolfi 1, p. 255.) Purchased from G. Baslini, Milan, 1878.

3092 S. Jerome

Kneeling full length, profile right, before a crucifix against a cliff ; at its foot an open Bible. Deep rose mantle ; in his right hand a

stone. Flesh tone, copper-red. Below in the mid-distance a plain and the harbour of Pesaro; a blue mountain beyond, against a primrose sky gradating to blue-grey. Inscribed: *johañis jeronimus de brisio de savoldis faciebat.*

Wood, 47½ in. *h.* by 62½ in. *w.* (1·20 × 1·59).

A drawing for the head is in the Louvre. In 1648 in the possession of Mme. d'Ardier, French "Ambasciatrice" at Venice. Purchased from the heirs of Bruschetti, at Milan. Exhib. Leeds, 1868 (91); R.A., 1870 (16). Layard Bequest, 1916.

3945 Man in a black Hat

Bust length, head slightly left, right hand raised to breast. Bearded and wearing a black cloak over grey doublet and white shirt, black skull cap and black hat. Background, warm grey-brown; dull crimson shadow, right. Tone, coppery-brown.

Oil on wood, 24 in. *h.* by 19½ in. *w.* (0·61 × 0·495).

Baldassare Castiglione has been suggested as the sitter.

Colls. Exeter, Burleigh House: J. C. Robinson: Mond, 1888. Mond Bequest, 1924.

Ascribed to SCARSELLA (Ippolito) 1551—1620

Ferrarese School. Called Lo Scarsellino. Pupil of his father Sigismondo at Ferrara, and of Jacopo Bassano at Venice. Worked Parma; settled and died Ferrara.

1887 Adoration of the Shepherds

Centre, beneath a shed with gable roof, the Child lies within a circle of light, surrounded by the Virgin, the Shepherds and a peasant woman carrying a lamb. Above, rejoicing child angels, coming from a golden rift in the dark sky.

Oil, on copper, 12⅝ in. *h.* by 9¾ in. *w.* (0·32 × 0·25).

Purchased from the Beaucousin Coll., Paris, 1860.

SCHALCKEN (Godfried) 1643—1706

School of Leiden. Born at Made, Dordrecht; studied under S. van Hoogstraaten in Dordrecht, 1656–62, and Dou at Leiden; in Dordrecht, 1665; in The Hague Guild, 1691; England, 1692; The Hague, 1698–99; at Düsseldorf, 1703; died at The Hague.

199 Lesbia weighing Jewels against her Sparrow

Three-quarter length, seated, holding the scales, left. Her bodice is orange, her skirt deep blue; flesh tone, creamy.

Wood, 6½ in. *h.* by 5 in. *w.* (0·16 × 0·12).

Sm. 47. De Groot, 91. Sales: Greffier Fagel, 1801; Panné, 1813. Sold to Simmons by Smith. Bequeathed by R. Simmons, 1846.

997 An old Woman

Standing, three-quarters length, profile right, inside a window, scouring a brass kettle; in black and yellow, wearing eyeglasses; a brass candlestick and broken earthen pot, left; a butterfly, right. Flesh tone, golden. Signed: *G. Schalcken.*

Oak, 11 in. *h.* by 8½ in. *w.* (0·27 × 0·21).

De Groot, 117. Exhib. B.I., 1861 (20), lent by Wynn Ellis.

998 A Duet

Left, a lady with music, in a dark sea-green bodice, trimmed with white fur, and cobalt-blue skirt; right, a man with a guitar seated at a table covered with a Turkey rug. Flesh tone, brown-grey. Signed: *G. Schalcken.*

Oak, 10½ in. *h.* by 8 in. *w.* (0·26 × 0·20).

Sm. 5. De Groot, 159. Sales: Vence, 1760; L. de Jully, Paris, 1770; Choiseul, 1772; Randon de Boisset, 1777; Destouches, 1794. Possibly exhib. B.I., 1822 (31) as "A Musical Party", lent by C. Hanbury Tracy.

999 A Candle-light Scene

A woman seated, centre, on the edge of a bed, a wine glass in her left hand; a candle, right. Left, in shadow, profile right, an officer giving her jewellery. Flesh tone, coppery-gold.

Copper, 6 in. *h.* by 7¼ in. *w.* (0·15 × 0·18).

De Groot, 253. **997–999** Wynn Ellis Bequest, 1875.

SCHIAVONE (Andrea) 1522?—1582

Venetian School. ANDREA MELDOLLA, properly MEDULICH, called SCHIAVONE; born at Sebenico or Zara, in Dalmatia; settled in Venice; pupil of Titian; influenced by Parmigianino.

1476 Jupiter and Semele

Right, Semele lying on a couch with deep crimson draperies; centre, Jupiter descends among flames and clouds.

Wood, 8¾ in. *h.* by 25¼ in. *w.* (0·22 × 0·64).

Exhib. R.A., 1876 (189), lent by F. Leighton. Bought from Lord Leighton's Collection, 1896.

1883 Apollo killing the Python (?)

Right, Apollo seen from behind, in crimson and white drapery, with long golden hair, stands bending his bow towards a tree on the left. Background, left, dark brown trees; right, distant landscape and dark blue sky.

Oil, on canvas, 7⅜ in. *h.* by 7¼ in. *w.* (0·19 × 0·18).

Purchased from the Beaucousin Coll., Paris, 1860.

1884 Two Figures

An old man, left, in short crimson robe and slate-blue cloak, embraces a young woman, right, in yellow and mauve draperies. Background, left, a dark brown-green tree; right, distant landscape, with trees and buildings and dark blue sky.

Oil, on canvas, 7⅜ in. *h.* by 7⅜ in. *w.* (0·19 × 0·19).

Purchased from the Beaucousin Coll., Paris, 1860.

SCHIAVONE (Gregorio) 1435–36—after 1474

School of Padua. GREGORIO SCHIAVONE, properly GIORGIO CHIULINOVICH, born at Sebenico; entered the service of Squarcione, 1456. In 1462 in Dalmatia; in 1474 in Padua.

630 Madonna and Child enthroned with Saints

Polyptych; ten panels. Centre; the Madonna, in rose-pink and deep green, on a marble throne, beneath a festoon of fruit and leaves; on her right knee the Child, standing; on each side of her a pomegranate; at her feet a peach. Above: Christ in His tomb, between angels. Left panels: above, SS. Anthony Abbot and Catherine: below, SS. Anthony of Padua and Bernardino. Right panels; above, SS. Sebastian and Cecilia; below, SS. John the Baptist and Peter Martyr. Gold backgrounds. Signed: OPVS. SCLAVONI. DISIPVLI. SQVARCIONI. S.

Wood. Centre panel, 36½ in. *h.* by 13¾ in. *w.* (0·92 × 0·34); upper panel, 15 in. *h.* by 10¼ in. *w.* (0·38 × 0·26); upper sides, 12 in. *h.* by 9 in. *w.* (0·30 × 0·22); lower sides, 26 in. *h.* by 9 in. *w.* (0·66 × 0·22).

Formerly in the Dennistoun Collection, differently arranged. Sale, June 14, 1855 (20), bt. Wilson. Purchased from E. Beaucousin, Paris, 1860.

904 Madonna and Child

The Madonna, in deep blue tunic and golden-rose pink mantle, stands, half-length, nearly profile left, under an arch festooned with fruits; the Child stands on a parapet, an apple in His right hand, His left holding her hair; below, left and right, two small angels holding fruit; behind, a curtain; beyond, left, sky and landscape. Flesh tone, dull grey-brown.

Wood, in tempera, 22 in. *h.* by 16½ in. *w.* (0·55 × 0·41).

Purchased A. Barker Sale, as by Vivarini (49), June 6, 1874.

School of SCHONGAUER (Martin) 1445—1491

German School: also called SCHÖN; painter, engraver and goldsmith; born at Colmar; matriculated at Leipzig University by 1465; in Colmar by 1469; influenced by R. van der Weyden; earliest known painting 1473. At Breisach 1489, where he died.

723 Virgin and Child

The Virgin seated full length, centre, three-quarters left, in deep blue-green tunic and rose-vermilion mantle; the Child seated naked in her lap; behind, a wattle hurdle, and a cherry tree slightly to the left. Clear milky sky; flesh tone, golden rose.

Wood, 12 in. *h.* by 8¾ in. *w.* (0·30 × 0·22).

From Öttingen-Wallerstein Coll.; exhib. Ken. Pal., 1848 (30); Manchester 1857 (437). Presented by Queen Victoria, at the Prince Consort's wish, 1863.

SCHWEICKHARDT (Heinrich Wilhelm) 1746—1797

German School. Pupil of Girolamo Lapis; 1775 settled at The Hague; 1786 settled in London, where he died.

1878 Cattle

A group of cattle and a goat, centre, with a man leaning on a fence, right. In the background, a sheet of water and houses. Signed: *H. W. Schweickhardt, f.* 1794.

Oil, on oak, 18 in. *h.* by 23½ in. *w.* (0·46 × 0·60).

Bequeathed by Mrs. Hodges, 1852.

SCOREL (Jan van) *See* MABUSE, 2163

SCOTT (Samuel) 1710—1772

British School. Painted topographical views and naval subjects; exhibited at the Society of Artists and the Free Society between 1761 and 1765. Died at Bath.

313 Old London Bridge

The bridge stretches across the picture, covered with houses (removed in 1758). Foreground: left, a raft with boats and warehouses on the Surrey side; centre, the river: right, a ship with the Monument showing between its masts. Blue sky with cumuli.

Canvas, 11¼ in. *h.* by 21½ in. *w.* (0·28 × 0·54).

Vernon Gift, 1847.

1223 Part of Old Westminster Bridge

One arch and part of another. Beneath, a barge rowed by two men and steered by a third in a scarlet coat. In the distance, the left bank of the river, with wharves and warehouses.

Wood, 10¼ in. *h.* by 15½ in. *w.* (0·26 × 0·39).

Possibly Scott Sale, April 4, 1765 (74). Purchased from Messrs. H. Graves, Clarke Fund, 1886.

SEBASTIANO DEL PIOMBO *See* PIOMBO

SEGHERS (Hercules Pietersz.) *c.* 1590—*c.* 1640

Dutch School. Born probably at Haarlem; in 1607 pupil of Gillis van Coninxloo in Amsterdam; 1612 in the Haarlem Guild. Settled in Amsterdam; 1631 visited Utrecht, 1633 The Hague. May have visited Switzerland, the Tyrol and Italy.

4383 Mountain Landscape

In the foreground a mountain torrent issues from a gloomy hillside and runs between banks of fantastically piled rock towards the spectator. A rude bridge connects a steep-roofed building on the right with a church surrounded by red-roofed houses on the left. Beyond, a valley enclosed by rugged hills rises to a distant pass among snow mountains. In the sky, heavy cumulus clouds. The white clouds and the light concentrated on the yellow-brown foreground contrast sharply with the dark browns and greys of the mountains.

Oil, on oak, 22⅝ in. *h.* by 32½ in. *w.* (0·58 × 0·83).

A late work. Acquired by the seller's family between 1818 and 1853, and attributed to Rembrandt. Purchased from C. R. Peers, 1928.

SEGNA Working 1305—1326

Sienese School. Segna di Buonaventura, pupil of Duccio; influenced by Simone Martini; worked at Siena.

567 Christ on the Cross

The head hanging to left, with projecting nimbus around it; behind the body a diaper of black and red squares, stamped with

gold. The Virgin and S. John at the ends of the cross' arms. Inscribed above: IHS. NAZARENUS REX JUDEORUM.

Wood, in tempera, cruciform, 85 in. *h.* by 72 in. *w.* (2·15 × 1·82).

From Vanni Coll., Siena. Purchased, Lombardi-Baldi Coll., Florence, 1857.

SEISENEGGER (Jakob) 1505—1567

German School. Born Linz. In 1531, Court Painter to Emperor Ferdinand I; 1532, employed by Charles V; 1535–45, in Belgium and Spain; 1558, settled at Linz. Died Linz.

4206 A Little Girl

Head and shoulders, head slightly left, eyes half left. Wears black cap, with gold ornaments and silver and scarlet rosettes; a gold caul over her red hair; black dress, with black and gold open-work at the neck, and a narrow muslin frill. Green background.

Oil, on oak, 11⅜ in. *h.* by 8½ in. *w.* (0·29 × 0·22).

Related to the portraits of children of the House of Austria at Vienna and The Hague. Abel Collection, Stuttgart. Sold with the collection to the King of Würtemberg, and among the pictures reserved by him for the Royal Collection in Stuttgart. Thence acquired by Böhler of Munich. Presented by the National Art-Collections Fund, 1926.

SELLAIO (Jacopo del) 1442—1493

Florentine School. Probably apprentice to Filippo Lippi. Influenced by Ghirlandaio and Botticelli. In 1472 in S. Luke's Guild. In 1480–81 with a partner, Filippo di Giuliano.

916 Venus reclining with Cupids

Venus reclines across the foreground, left to right. Her right elbow on a rose-coloured cushion, her left arm round a Cupid's shoulders; he stretches his right arm across her waist, in his left a bunch of grapes. Right, two Cupids, profile right, looking back, left. Grey-gold background of hills and a winding stream to left. Flesh tone, gold-grey.

Wood, in tempera, 36½ in. *h.* by 68 in. *w.* (0·92 × 1·72).

By the same hand and similar in design is a Venus Reclining, in the Louvre (1299, School of Botticelli).

Purchased, A. Barker Sale, as by Botticelli (89), June 6, 1874.

2492 Madonna and Child with Angels

The Virgin kneels, three-quarters right, centre; her tunic crimson, her mantle blue-green. Behind her S. Joseph seated, in pale rose and blue-green. Before her, right, the Child on the grass, supported by an angel in light grey and green. Two angels kneel beyond, in orange-gold, blue-green and crimson. Light grey-blue sky and grey-green landscape, two square pillars left. Pale tone.

Wood, circular, 49 in. diameter (1·24).

Apparently in Salting Coll., 1888, as School of D. Ghirlandaio. Salting Bequest, 1910.

SHEE (Sir Martin Archer) 1769—1850

British School. Born Dublin ; studied at Drawing School, Dublin ; 1790, entered R.A. Schools ; 1798, A.R.A. ; 1800, R.A. ; 1830, P.R.A., and knighted. Portrait and historical painter, also author. Died Brighton.

677 W. T. Lewis, the Comedian

Standing, full length, half right, eyes front. Wears short black silk cloak, black silk coat and knee breeches, black stockings and shoes, white lace collar, crimson ribbon across chest, and sword. Right hand on hip, left holding a black plumed hat. Background, crimson curtains, stone parapet and columns, cloudy sky.

Oil, on canvas, 93 in. *h.* by 57 in. *w.* (2·36 × 1·45).

William Thomas Lewis, 1748 (?)–1811. Actor. Played at Covent Garden, 1773–1809, in great variety of parts. Here represented as the Marquis in " The Midnight Hour." Painted 1791. Exhib. R.A., 1792. Bequeathed by Thomas Denison Lewis, 1863.

SIBERECHTS (Jan) 1627—1703

School of Antwerp. Born in Antwerp ; in 1649 master in the Guild ; came to London 1672 ; patronised by the Duke of Buckingham, and painted several views of Chatsworth ; died in London.

2130 The Water Lane

A market cart, driven by a boy in red jacket, riding on a grey horse, through a water lane ; in it an old woman in a conical straw hat. A girl in white cap wades, driving four cows.

Canvas, 25¾ in. *h.* by 21¼ in. *w.* (0·65 × 0·54).

Presented by J. P. Heseltine, 1907.

SIENESE SCHOOL (?) XIV OR EARLY XV CENTURY

1108 Christ and the Virgin enthroned

Above, Christ enthroned, left, the Virgin right, both full length, seated, with orbs and sceptres, and robes of blue and heather-purple. Beneath stand SS. Catherine of Alexandria and Siena, and Lucy, right ; SS. Lawrence, Zenobius (?) and John the Baptist, left ; draperies, blue, vermilion, grey, and heather-purple.

Wood, 17½ in. *h.* by 13¼ in. *w.* (0·44 × 0·33).

Purchased from A. Castellani, Rome, 1881.

1317 Marriage of the Virgin

A vaulted chapel divided by slender pillars ; centre, the high priest ; right, the Virgin, profile left, with S. Anne and two women behind her ; left, S. Joseph, profile right, with the Dove over his flowering rod, and four disappointed suitors behind him. Drapery colours, pale rose-magenta, pale apple-green, blue, dull yellow, and vermilion. Flesh tone, greyish.

Wood, 16¼ in. *h.* by 13 in. *w.* (0·41 × 0·33).

Purchased from A. Borgen as Tuscan School, Clarke Fund, 1890.

SIGNORELLI (Luca) 1441—1523

Umbro-Florentine School. Born at Cortona; pupil of Piero della Francesca in Arezzo; influenced by Pollaiuolo; in Arezzo 1472; Città di Castello, 1474; Rome about 1482. By 1484 in Cortona; magistrate there, and citizen of Città di Castello in 1488; at Orvieto, 1499–1520; died in Cortona.

910 Triumph of Chastity

Foreground, Cupid kneels bound by maidens; three armed men right; left distance, maidens in red, pale lavender-blue, and gold and white, seizing the blue-winged naked god; centre distance, Chastity in a chariot. Dull grey-brown tone. Foreground draperies, lilac blue, pale gold and grey, and red. Signed: LVCAS CORITIVS.

Fresco, transferred to canvas, 48½ in. *h.* by 52 in. *w.* (1·23 × 1·32).

Sometimes attributed to Girolamo Genga, painter of the companion piece **3929**. Painted in Pandolfo Petrucci's Palace, Siena, about 1509; transferred to canvas for J. de Bammeville, 1844; sold to A. Barker, 1854. Purchased, A. Barker Collection (72), June 6, 1874.

1128 The Circumcision

The Virgin seated full length, three-quarters right, centre; dull ochreous tunic and dark green skirt. The Child (perhaps by Sodoma) sits on her lap leaning forward, right, where the priest kneels, profile left, in deep blue-green. Behind her a woman in rose; right, Simeon, his hand raised. Left foreground, S. Joseph, leaning on his staff, in golden olive-green and blood-orange; right, a woman, her back turned, her head profile left, in deep mulberry. Extreme left, an old man in vermilion, his turban striped in yellow, blue, white, and green. Vaulted arch in background; right and left of it medallions. Signed: LVCAS CORTONENSIS PINXIT.

Wood, 102 in. *h.* by 71 in. *w.* (2·59 × 1·80).

Presumably the altar-piece described by Vasari as in S. Francesco, Volterra. Exhib. R.A., 1873 (162), lent Duke of Hamilton; purchased Hamilton Sale (769), July 1, 1882.

1133 The Nativity

The Child lies centre foreground. Behind, the Mother kneels full face in deep blue-green, lined with dark apple-green. Left, the shepherds; two kneeling, two standing, one wears a straw hat, the other a slate-grey mantle and dull red tunic. S. Joseph sits right, profile left, in crimson and deep orange; behind him the ass and ox; left centre background, the people coming for the census; left, the shepherds receiving the tidings. Flesh tone, red-brown. Signed: LUCE DE CORTONA P.O., with letter L above.

Wood, 86 in. *h.* by 67½ in. *w.* (2·18 × 1·71).

An early work. In Mancini Coll. Città di Castello; probably from S. Francesco in that town; purchased from Bardini, Florence, Lewis Fund, 1882.

1776 Adoration of the Shepherds

Centre, the Virgin in a grey-blue mantle kneeling profile left before the Child. S. Joseph sits behind her, right; between them the stable. Left, three shepherds; landscape background. Gold-grey tone.

Wood, 6¾ in. *h.* by 25⅜ in. *w.* (0·17 × 0·64).

Part of a predella; afterwards in the Casa Ferretti at Cortona, the last owner being Count Colonna Ferretti. Purchased from Messrs. Colnaghi, 1900.

1847 Madonna and Child with Saints

Above, centre, stands the Virgin, in dull green and red, holding the Child. Two angels crown her. Right and left stand S. Christina, in emerald green and deep brick-red, and S. Sebastian; below, S. Nicholas of Bari, in gold vestments, right, and S. Jerome, in scarlet, left. A landscape including Lake Trasimene beneath the Virgin's feet. Flesh tone, brownish. Inscribed on a cartellino: EGREGIVM QVOD CERNIS OPVS MAGISTER ALOYSIVS PHYSICVS EX GALLIA ET THOMASINA EIVS VXOR EX DEVOTIONE SVIS SVMPTIBVS PONI CVRAVERVNT LVCA SIGNORELLO DE CORTONA PICTORE INSIGNI FORMAS INDVCENTE ANO DMDXV.

Wood, arched top, 104½ in. *h.* by 76½ in. *w.* (2·65 × 1·94).

Painted 1515 for the physician Luigi de Rutenis in the Chapel of S. Christina in S. Francesco at Montone. The predella (Martyrdom of S. Christina) is in the Brera Gallery (No. 506). Mancini collection, Città di Castello about 1888; purchased in Florence, from E. Volpi, 1901.

2488 Holy Family

The Virgin seated half length, profile right, offering the breast to the Child, Who wears a gold sash. Behind Him S. Joseph in a scarlet scarf over a deep copper tunic, the scarf ends striped red, black, blue, and gold. The Virgin wears deep crimson, a green and red striped scarf embroidered in gold, and a greenish veil over her hair. Flesh tone, red-brown.

Wood, 31¾ in. *h.* by 25½ in. *w.* (0·80 × 0·64).

Bought by Salting, 1904; exhib. B.F.A.C., 1909 (28). Salting Bequest, 1910.

3946 Esther before Ahasuerus; the Apparitions of S. Jerome

A predella of four subjects. Left to right: (1) S. John the Baptist and S. Jerome appear to S. Augustine, seated, in his cell at Hippo. (2) Christ, within a glory, surrounded by angel musicians, holding S. Jerome by the hand appears at Tours to Severus and two companions, kneeling beneath a grey stone portico opening upon a hilly landscape. (3) Centre, in golden robes, seated on a throne, surrounded by courtiers, counsellors and soldiers, in whose costumes red, green and yellow predominate, Ahasuerus touches with a sceptre the head of Esther, kneeling, in golden mantle and gold-green dress. (4) Christ and S. Jerome within a glory, surrounded by angels, appear to Cyril, Bishop of Jerusalem, seated at a desk under a colonnade also opening into a landscape.

Tempera on wood, 11¾ in. *h.* by 83¾ in. *w.* (0·30 × 2·13).

Possibly the predella of an altar-piece in the Municipal Gallery, Arezzo, a Madonna and Child, with S. Jerome and other Saints. Colls. J. C. Robinson; Richter, 1886; Mond, 1887; Exhib. Burl. Fine Arts Club, 1893. Mond Bequest, 1924.

SNYDERS (Frans) 1579—1657

School of Antwerp. Born at Antwerp; studied under Pieter Brueghel II in 1593, and, later, H. van Balen; influenced by Rubens.

In the Guild of S. Luke at Antwerp, 1602; in Italy, 1608; 1609 returned to Antwerp, where he died.

1252 Fruit-piece

Apples, pears, melons, grapes, and peaches on a table, where a monkey sits. On the floor is a green gourd; dark background.

Canvas, 40 in. *h.* by 52¾ in. *w.* (1·01 × 1·33).

Exhib. R.A., 1875 (224), lent Decimus Burton. In accordance with the will of Decimus Burton, presented by his niece, Miss E. J. Wood, 1888.

SNYERS (Pieter) 1681—1752

School of Antwerp. Born at Antwerp; in 1694 pupil of A. van Bredael; a master in Brussels in 1705 and in Antwerp, 1770. In 1741 Director of the Royal Academy of Antwerp; visited London, where he painted portraits. Died at Antwerp.

1401 Still Life

Asparagus, a bowl of cherries, a basket of apples and plums, flowers, shell-fish, etc.; on a table with a blue and white striped cloth, on which, as if embroidered, the signature: *P. Snyers.*

Canvas, 44¾ in. *h.* by 38¼ in. *w.* (1·13 × 0·97).

Purchased from Stephen Richards, 1894.

SODOMA 1477—1549

Milanese School. Giovanni Antonio Bazzi (wrongly Razzi), known as Sodoma; born in Vercelli; there worked under Spanzotti; influenced by Leonardo in Milan; settled in Siena about 1501; visited Rome, 1508; was in Northern Italy in 1518, and again 1525; worked in Mantua after 1518, and in Florence, 1529; Volterra, 1540; Pisa, 1541; died in Siena.

1144 Madonna and Child with Saints

The Virgin, seated full face centre, under a rose-red canopy; her tunic is rose, her mantle green-blue; the Child seated on her left knee, reaching forward, left, where stands S. Peter in green-blue, profile right, presenting a kneeling Carthusian. Right, S. Catherine of Siena, in black and white, leaning towards the Virgin; flesh tone, cold grey.

Wood, 19 in. *h.* by 14¼ in. *w.* (0·48 × 0·36).

From Rosini Collection, Pisa. Purchased from C. Fairfax Murray, 1883.

1337 Head of Christ

Inclined left, crowned with thorns; the breast and shoulders draped in white. A fragment.

Canvas, 14¾ in. *h.* by 11½ in. *w.* (0·37 × 0·29).

Purchased from E. Habich, Cassel, 1891.

3947 S. Jerome

Kneeling, centre, half-right, naked, save for a white garment round the waist, his right hand to his breast, his left holding a crucifix. Before him a book supported on a skull; left a lion and the red hat of a cardinal; right, the folds of a red robe. Background, centre,

a large rock on which are trees and buildings ; left, hills and a cascade ; right, an arm of the sea and classic ruins. Tone, dark yellow-grey.

Oil on wood, 55½ in. *h.* by 44 in. *w.* (1·41 × 1·12).

Colls. Morelli (Milan) ; Mond, 1890. Exhib. R.A. 1891 ; New Gallery (Early Italian), 1894. Mond Bequest, 1924.

SOGLIANI (Giovanni Antonio) 1492—1544

Florentine School. Born at Florence, studied under and copied Lorenzo di Credi and imitated Albertinelli ; worked with Sodoma and Andrea del Sarto in the Duomo, Pisa. Died in Florence.

645 Madonna and Child

The Madonna seated full length, three-quarters left, in a pale rose-red tunic and pale ultramarine hood and mantle. The Child sits on her right knee, naked, facing left front, His right hand raised. Sky background, right ; green trees, left. Cool creamy tone.

Wood, 6 in. *h.* by 4 in. *w.* (0·15 × 0·10).

Purchased, as by Albertinelli, from E. Beaucousin, Paris, 1860.

SOLARIO (Andrea da) 1465 ?—after 1515

School of Milan. Called also ANDREA MILANESE ; probably born at Milan ; perhaps pupil of his brother Cristofano, sculptor and architect ; went to Venice, 1490 ; influenced by Antonello da Messina and Alvise Vivarini ; returned to Milan 1493 ; influenced by Leonardo.

734 Giovanni Cristoforo Longono

A Milanese nobleman and lawyer, in a black cap and suit ; full face, half length, behind a parapet on which both hands rest ; the right holds a letter inscribed *Nobili Joanni Christophoro Longono amico.* Landscape background. Flesh tone, reddish-grey. On the bottom of the panel : IGNORANS QVALIS FVERIS QVALISQUE FVTVRVS, SIS QVALIS STVDEAS POSSE VIDERE DIV. Signed : ANDREAS D. SOLARIO. F. 1505.

Wood, 31 in. *h.* by 23½ in. *w.* (0·78 × 0·59).

Purchased from G. Baslini, Milan, 1863.

923 A Venetian Senator

Bust, full face, the chin raised ; in a black cap and red mantle. A pink in his right hand ; on the thumb of his left, which holds his black stole, a gold signet ring set with a turquoise. Landscape background. Tone, pale golden.

Wood, 19¼ in. *h.* by 15 in. *w.* (0·48 × 0·38).

Of Solario's Venetian period. From Colls. Grillo-Cattaneo and G. Gavotti of Genoa. Purchased from G. Baslini, Milan, 1875.

2054 Madonna and Child

The Child standing on a parapet. His left foot in Mary's lap. His arms are round her neck, and she, seated full face, clasps Him. Her dress is blue, deep vermilion and gold-saffron. Background, a rock, a valley, and a wood. Flesh tone, grey-gold.

Wood, 23¾ in. *h.* by 18 in. *w.* (0·60 × 0·45).

A late work. Formerly ascribed to Cesare da Sesto. Exhib. R.A., 1894 (118), as by Andrea Solario, lent by A. McKay; bt. 1894, by Salting; exhib. B.F.A.C., 1898 (20); lent to the Gallery, 1902; Salting Bequest, 1910.

SOLARIO (Antonio da) Working c. 1490—1510

Venetian School; born in France, son of Giov. di Pietro; his earliest known painting is in the Naples Gallery; next probably come his frescoes in S. Severino (*c.* 1495). Later he went to the Marches; was at Fermo, 1502, then at Osimo. By 1506 probably in Lombardy; influenced by Andrea da Solario.

2503 Madonna and Child with S. John

The Virgin stands, full face, three-quarters length, behind a parapet holding the Child Who stands naked, His feet crossed; in His left hand a cord tied to a crested bird. Left, three-quarters right, stands the child S. John holding a dragon-fly. A green curtain across the left background; right, a gold toned landscape and delicate turquoise sky and lake. The Virgin's tunic, dark vermilion, her mantle ultramarine. Flesh tone, golden. Signed: *Antonius da Solario Venetus f.*

Canvas, 14⅛ in. *h.* by 11⅜ in. *w.* (0·35 × 0·29).

From Leuchtenberg Gallery (2), Munich, 1851, and A. Wertheimer Coll., 1903; Salting Bequest, 1910.

Attributed to SOLIMENA (Francesco) 1657—1747

Neapolitan School. Born Nocera de' Pagani; pupil of his father Antonio Francesco Guarino and Francesco De Maria; influenced by Preti, Luca Giordano and Pietro da Cortona. Worked mainly at Naples; died Barra, near Naples.

4177 S. Catherine of Alexandria

Bust length, quarter left, eyes front, her clasped hands resting on the golden hilt of a sword. Wears scarlet dress over sleeved white chemise, brown-grey cloak over her right shoulder, and brown-grey handkerchief knotted over her black hair. Dark brown background.

Oil, on panel, 21 in. *h.* by 18 in. *w.* (0·53 × 0·46).

Sir A. W. Franks Coll.; bought by donor from A. Ruck. Exhib. B.F.A.C., 1925. Presented by F. Lycett Green, through the National Art-Collections Fund, 1926.

SORGH (Hendrik) 1611—1670

Haarlem School. Hendrik Martensz. Sorgh, called Rokes; born in Rotterdam; scholar of Willem Buytenweg and Teniers, according to Houbraken; also studied Adriaen Brouwer. Probably in Amsterdam, 1630–32. In 1658 he restored certain pictures of the Town Council; died in Rotterdam.

1055 Peasants at Cards

Two men and a woman, left, seated at a bench, playing cards. One man holds a mug, the other a lighted pipe. Right, a basket of eggs and a dead duck.

Wood, oval, 10 in. *h.* by 14 in. *w.* (0·26 × 0·35).

1056 A Couple drinking

In the centre a woman seated at a table, profile right, leaning back looking at the spectator; she holds the chin of a man in dark coloured jerkin, crimson cap and feather, who has his right arm round her shoulders. In the left background an old woman.

Wood, oval, 10 in. *h.* by 14 in. *w.* (0·25 × 0·35).

With **1055** bequeathed by John Henderson, 1879.

SPAGNA (Lo) 14...?—after 1530

Umbrian School. Giovanni di Pietro, called Lo Spagna; scholar of Perugino and Pintoricchio; influenced by Raphael; working probably by 1503; citizen of Spoleto, 1516.

1032 Agony in the Garden

Christ kneels on a mound, left centre, profile left; an angel with a chalice flies towards Him from above. In the foreground three disciples seated asleep; right middle distance Judas, with Roman soldiers. Landscape background.

Wood, 23½ in. *h.* by 29½ in. *w.* (0·59 × 0·67).

Based upon the painting by Perugino in the Accademia, Florence. Passavant, 17. Original drawing in the Uffizi. Possibly picture described by Vasari as painted by Raphael for Guidobaldo of Urbino, *c.* 1504, and given by Duchess Leonora to the Camaldolese Monastery, Urbino; passed into Gabrielli family, Gubbio and Rome. Ours from Gabrielli Coll., Rome; bt. Woodburn, 1844; exhib. B.I., 1844 (5), as Raphael, lent Coningham; Coningham Sale, June 9, 1849 (60) bt. Brown; exhib. Manchester, 1857 (134), as Raphael, lent F. Maitland; R.A., 1873 (176). Purchased from W. Fuller Maitland, 1878.

Ascribed to LO SPAGNA

691 Ecce Homo

Bust length; full face, the head slightly inclined to the left; a rope over the open rose-coloured tunic, which has a green lining.

Wood, 15½ in. *h.* by 12½ in. *w.* (0·39 × 0·31).

Bequeathed by Lieut.-Gen. Sir W. Moore, 1862.

1812 Agony in the Garden

Christ kneeling full length, nearly profile left, in a rose tunic and greenish-blue mantle. Above, in the left corner, an angel bearing the cup. Landscape background. On the back, G.D.H. in monogram surmounted by a crown; also an inscription on paper of probably the 18th century "All'Illmo et Eccmo Giovanni Hiccolini Imbascatore di Toscana in Roma."

Wood, 13¼ in. *h.* by 5¼ in. *w.* (0·33 × 0·13).

The Christ and angel are like those in **1032**, but the work is smoother and rather later.

Exhib. Manchester, 1857 (146), as by Raphael, lent by H. Farrer, who had it from Russia. Henry Vaughan Bequest, 1900.

SPAGNOLETTO *See* RIBERA

SPANISH SCHOOL, LATE XV CENTURY

4190 Death of the Virgin

The Virgin, with eyes closed and hands crossed on her breast, lies in a blue robe on a bed of pale yellow-grained wood with scarlet gold-patterned coverlet. Behind stands S. Peter in white, swinging a censer, with ten other apostles in scarlet, green and blue, one to the left holding a palm, three to the right an open book. Foreground, two kneeling apostles, one, left, in scarlet, with an open book; the other, right, in yellow-green. Between them, the donor, a priest of the Franciscan order, holding a scroll inscribed *trahe me post te asumptio marie.* Architectural framework and background of cool grey. Haloes and window openings gold.

Tempera on panel, 34¾ in. *h.* by 28¼ in. *w.* (0·88 × 0·72).

Perhaps by a Valencian painter. Has been ascribed to Ottaviano Nelli. From a private coll. in Trento. Presented by Viscount Rothermere, 1926.

SPANISH SCHOOL, XVII CENTURY

741 A Dead Warrior: "Orlando Muerto"

The interior of a cave. A dead soldier in armour, on his back, lying diagonally, his head right. His right hand on his chest; a dying lamp above him; on each side skulls and bones. Life-sized figure. Tone, dark warm grey.

Canvas, 41 in. *h.* by 65 in. *w.* (1·04 × 1·65).

Formerly ascribed to Velázquez and to Zurbarán. Possibly Italian; but has also been ascribed to Karl Skreta (1604–8—1674). Engraved in the XVIIIth Cent. by Valentin Daniel Preisler as *Der Tote Roland.* Apparently inspired Le Torero by Manet. From the Royal Palace of the King of Spain. In the Pourtalès-Gorgier Sale, 1841 (163). Purchased, E. Pourtalès Sale, Paris, 1865.

1308 Portrait of a Man

Full length, standing, three-quarters right, his left hand on a chair; in his right a plumed hat. He wears a red jacket, silverlaced, trunk hose, high leather boots, and a deep falling collar. Orange-brown curtains behind. Grey-brown tone.

Canvas, 35 in. *h.* by 26¾ in. *w.* (0·88 × 0·68).

Said to be by I. L. y Escosura. Formerly ascribed to Mazo. Presented by C. H. Crompton-Roberts, 1890.

3590 S. Paul

Seated nearly profile right, an old grey-bearded man reading a large book, in a dark green gown with red shirt showing at the wrist. Brick-red floor; greenish-grey background.

Canvas, 46½ in. *h.* by 37¾ in. *w.* (1·17 × 0·96).

Early 17th century. Engraved by J. de Gheyn. Purchased, Florence Fund, 1921.

SPERANZA (Giovanni) *See* MONTAGNA, 802

SPINELLO ARETINO 1333?—1410

Florentine School. SPINELLO DI LUCA, called SPINELLO ARETINO; born apparently at Arezzo; pupil of Jacopo del Casentino at Arezzo, and chiefly working there during the 1360's and '70's; during the 1380's in Florence; in Pisa, 1390–92; Siena between 1404–10; died at Arezzo.

276 Two Apostles

Head and shoulders length, both heads bowed; profile left.

Fresco, 19½ in. square (0·49).

Fragment from fresco of Burial of the Baptist, once in chapel of S. Giovanni Battista, S. Maria del Carmine, Florence, which was destroyed by fire, 1771; acquired by Thomas Patch, Florence, with other fragments of the series; two are now at Liverpool (6 and 7). Towneley Coll.; C. F. Greville Sale, March 31, 1810, as by Masaccio, size apparently given as 24 in. square; bt. Rogers; purchased Rogers Sale as by Giotto (721), May 3, 1856.

1216 Fall of the Rebel Angels; Fragment

Right, profile right, the Archangel Michael, his wings across the centre, raises his sword. Left, six angels, with swords, spears, and shields, follow him. Colours: pale and dark gold, light green, deep brown-pink and brick-red.

Fresco transferred to canvas, 45¾ in. *h.* by 67 in. *w.* (1·16 × 1·70).

1216 (A and B) Decorative Border; two Fragments

Panels formed by the intersection of a lozenge and quatrefoil, and filled with bust of a saint or martyr; between the panels, leaf ornament, on which, in one instance, is a kneeling friar.

Fresco transferred to canvas. **1216** A, 25¾ in. *h.* by 59½ in. *w.* (0·65 × 1·51), B, 25½ in. *h.* by 51 in. *w.* (0·65 × 1·29).

This and **1216** fragments of a fresco of the Fall of the Angels, painted for the Company of Sant' Angelo in Sta. Maria degli Angeli, Arezzo; part of the figure of Lucifer has also been saved. Exhib. Manchester, 1857 (39). Presented by Sir Henry Layard, 1886.

Attributed to STANZIONI (Massimo) 1585—1656

Neapolitan School. Born Naples; pupil of Caracciolo and Corenzio; studied Rome; influenced by Annibale Carracci and Guido Reni; worked Naples, incurring the hostility of Ribera.

235 The Dead Christ

The body across the foreground, on a white sheet; supported, right, by S. John, in moss-green mantle and red-brown under-robe. Behind, centre, the Virgin kneels, profile right, in dark blue mantle and brown head-dress. Left, Mary Magdalene, in golden-brown and purple, kneels to kiss Christ's feet. Very dark background.

Canvas, 50 in. *h.* by 70 in. *w.* (1·27 × 1·77).

Formerly ascribed to Ribera. Presented by D. Barclay, 1853.

3401 Mourning over the dead Christ

On the ground between two monks in white habit, the body of Christ. Above, Mary in brown and dull bluish-green; left, S. John, in

red and black; right, the Magdalen, in pink and yellow. All in strong cold light against a slate-grey sky.

Slate, 17 in. *h.* by 21 in. *w.* (0·43 × 0·53).

A version of the large picture in the Church of San Martino at Naples.

Formerly ascribed to Géricault, and Ribot. Purchased from the Eldar Gallery, Mackerell Fund, 1919.

STEEN (Jan) 1626—1679

School of Haarlem. Born at Leiden; perhaps studied with Nicolas Knupfer at Utrecht, and afterwards at The Hague with Jan van Goyen; student in the Leiden University, 1646; in the corporation of painters at The Hague, 1649–54; in Haarlem, 1661–69; then at Leiden in 1672; died there.

856 The Music Master

A young woman, in a yellow bodice and cobalt skirt, seated, profile left, at an open harpsichord. A cavalier in grey leans on it to left. Right background, a boy descending steps. The front of the instrument inscribed: *Soli Deo Gloria*; the raised lid: ACTA VIRUM PROBANT; and above keyboard: JOHANIS STEEN FECIT 1656 (?).

Wood, 16½ in. *h.* by 12½ in. *w.* (0·41 × 0·31).

Sm., 113. De Groot, 409. Sales: Hogguer, Amsterdam, 1817; Le Rouge, Paris, 1818. Exhib. B.I., 1823 (77), lent Peel. Purchased with Peel Coll., 1871.

1421 Terrace Scene with Figures

A man seated, centre, profile right, a glass in his left hand; right, a lady, in orange terra-cotta bodice and golden skirt, seated on the paved terrace, profile left; behind, right, a man playing a lute. Left, a stone balustrade, trees right; clouds and sharp blue sky, centre and left background. Flesh tone, reddish. Signed: *J. Steen.* (J.S. in monogram.)

Wood, 17 in. *h.* by 24 in. *w.* (0·43 × 0·61).

c. 1670. Sm. Suppl., 26. De Groot, 410. Wellesley Coll., Brussels, 1842; Sale, June 15, 1856. Purchased, Adrian Hope Sale (42), June 30, 1894.

2555 Woman asleep

A woman in a green-grey jacket, yellow skirt, and white apron asleep with a pipe in one hand and a glass in the other. A man seated, right, laughs; another, in plum colour, smokes in her face; low tone, red flesh. Signed: *J. Steen.* (J.S. in monogram.)

Wood, 11½ in. *h.* by 9½ in. *w.* (0·29 × 0·24).

Salting Bequest, 1910.

2556 The Pedlar

A pedlar stands centre, profile right, holding out a pair of eyeglasses to a woman; a little girl in red between them, and a man seated right, in blue, his left arm on the back of the bench. Two boys, left. Flesh tone, copper red. Signed: *J. Steen.* (J.S. in monogram.)

Wood, 9½ in. *h.* by 8¼ in. *w.* (0·29 × 0·24).

Salting Bequest, 1910.

2557 Merry Makers

Centre, an old man, profile left, bending to shake hands with a girl in scarlet seated left by a dark tree stem. Right, a man playing a flute, and a little boy in bright orange; red-gold tone in the light.

Wood, 9½ in. *h.* by 8¼ in. *w.* (0·24 × 0·20).

Salting Bequest, 1910.

2558 Grace before Meat

A woman, in warm lemon-yellow and dull blue, stands, left centre, holding a spoon in an orange pipkin. Opposite, a little girl, in blue, profile left, saying grace. Beyond, a boy, full face; centre, a man slicing a sausage; left foreground, a dog. Flesh tone, golden and rose; greyish atmosphere. Signed: *J. Steen.* (J.S. in monogram.)

Wood, 17 in. *h.* by 14½ in. *w.* (0·43 × 0·36).

Sm., 167. De Groot, 378. In Prince Eugene (Leuchtenberg) Coll., Munich, 1833 and 1851. Picture of same title in Harris Sale, 1872, bt. Warneck. Salting Bequest, 1910.

2559 The Oyster Feast

A man in black coat and brown breeches, standing, right centre, handing an oyster to a woman seated, centre, in a red jacket and grey skirt. A woman in left background opening oysters. Six figures; brown tone. Signed: *J. Steen.* (J.S. in monogram.)

Wood, 15 in. *h.* by 12 in. *w.* (0·38 × 0·30).

Sm. Suppl. 62. De Groot, 855. Kleynenbergh Sale, Leiden, 1841, bt. Nieuwenhuys. Hume Campbell Sale, June 16, 1894 (49), bt. Buttery. Salting Bequest, 1910.

2560 Skittle Players

Nine figures; left foreground, three seated, one with his back to the spectator. Right, a man in a white shirt, lilac breeches, and blue hose, bowling; a little boy in a red cap, lemon jacket, and greyish plum breeches, watching. A horse in the centre background by a paling. Beyond, tall trees. Clear silvery tone.

Wood, 13 in. *h.* by 10½ in. *w.* (0·33 × 0·26).

c. 1652. Sm., 33. De Groot, 737. Sales: Cromhout, Amsterd., 1709 (33); C. V. Dijck (?), Hague, May, 1713 (40); P. Testas, Amsterd., May, 1757 (41); C. V. Heemskerck, Hague, October, 1765 (30); R. de Boisset, Paris, February, 1777 (128); Poullain, March, 1780 (77); Vaudreuil, November, 1784 (63); in Lebrun Coll., 1792; Destouches, March, 1794; G. St. Maurice, 1796; Montaleau, 1802; Preuil, 1811; Talleyrand Coll., bt. Buchanan; Gray, London; exhib. B.I., 1829 (58), lent Baring; R.A., 1871 (202), lent Ashburton; Ashburton Sale, 1907. Salting Bequest, 1910.

After STEEN

1378 Interior with Figures

Centre, a man, profile right, bowing; right foreground, a woman seated, profile left, her feet on a stool; a girl and a man in the background, facing left front. An open door in left background, a bird-cage in front of it. Cool grey monochrome. Signed: J.S. in monogram, to which has been added: *teen.*

Oil, on paper laid down on canvas, 17¼ in. *h.* by 14½ in. *w.* (0·43 × 0·36).

Sm., 153. De Groot, 420. A similar picture was in the van Loon Coll., Amsterdam, 1833, but not mentioned in Westrheene's book, 1856. Probably a copy from the painting in the Swaythling Coll., perhaps made in preparation for the mezzotint by Jan Stolker. Apparently Woodburn Sale, May 16, 1854 (127). Exhib. R.A., 1879 (86), lent Gregory. Bequeathed by Sir. W. H. Gregory, 1892.

See also MIERIS, F., 2589

STEENWYCK (Hendrik) the Younger 1580—after 1649

School of Antwerp. Born at Frankfort; son and pupil of Hendrik I. Worked at Antwerp, The Hague, Frankfort; in London before 1629, working with Mytens and van Dyck; died in London.

141 The Palace of Dido

On the terrace of a building of red figured marble, and cool and warm grey stone, in Renaissance style, before a loggia, Æneas in armour, with an attendant, kneels to kiss the crimson robe of Dido, who advances from the left with two women in dark green holding her train. A scarlet and green parrot sits on a balustrade, right. In the background, other buildings of similar materials and in the same style, with figures standing or walking, and a blue-green landscape of hills and trees. Blue sky with white clouds. Signed: H. V. STEINWYCK 1610.

Oil on metal, 15¾ in. *h.* by 27¾ in. *w.* (0·40 × 0·70).

Bequeathed by Lt.-Col. Ollney, 1837.

1132 An Interior

Foreground, a vestibule; a table with a pale green cloth, in light, right; left, in shadow, a chest and three bronze vessels. Centre background, a large arch; through it a man in white turban and golden robe; another advancing to him in blue and rose; and, left, two children; beyond these, a staircase, with a parrot on its balustrade, leading up to a room with shelves and a glass cupboard. Golden tone.

Wood, 11¾ in. *h.* by 9 in. *w.* (0·29 × 0·22).

Purchased, Clarke Fund, Hamilton Sale (1019), July 8, 1882.

1443 Interior of a Church

Nave and choir of Gothic church. Over the entrance to the right aisle an organ. A procession of women and children, left. Two dogs in the centre foreground. Signed: H. W. STEINWICK 1603.

Wood, 14 in. *h.* by 21¼ in. *w.* (0·35 × 0·54).

Apparently Beckford Sale, October 15, 1823 (342); acquired Victoria and Albert Mus., Mitchell Bequest 348, 1878; lent by V. and A. Museum, 1895.

2204 Interior of a Church

The nave of a Gothic church. The congregation entering, right, under an organ. Two dogs in left foreground. Pale grey-yellow tone. Signed: H. V. STEEIN, 1615.

Copper, 10 in. *h.* by 15½ in. *w.* (0·25 × 0·39).

Bequeathed by Henry Callcott Brunning, 1907.

4040 Interior of a Church

View down a nave ; a boy, a man and two ladies standing in centre and right foreground. Warm foreground shadows, cool grey distance.

Oil on copper, 4 in. *h.* by 6 in. *w.* (0·10 × 0·15).

Claude Phillips Bequest, 1924.

STEENWYCK (Herman) 1612—after 1656

Leiden School. Studied under David Bailly at Leiden, in 1628. In Delft, 1644 ; *c.* 1654 in the Indies, returning 1655.

1256 Still Life

On a marble table a skull, brazen lamp, sheathed Japanese sword, watch, pilgrim's water-bottle, musical instruments, sea-shell, and books. Signed : *H. Steenwyck.*

Wood, in oil, 15 in. *h.* by 19¼ in. *w.* (0·38 × 0·48).

Presented by Lord Savile, 1888.

STEVENS (Alfred) 1817—1875

British School. Painter, sculptor and designer, born at Blandford, Dorset ; sent to Italy to study, 1833, where he remained till 1842 ; 1842–43 at Blandford ; 1844, London ; 1847, Deysbrook, near Liverpool, and 1849, 1854, Liverpool ; 1852 in London ; died at Haverstock Hill.

1775 Portrait of Mrs. Mary Ann Collmann

Half length, full-face portrait of the wife of Leonard Collmann, architect, an employer of the artist. Her golden hair is arranged in ringlets ; she wears a silk dress of amethyst colour with narrow ruff round the neck, fastened by an antique cameo brooch ; a cloak falls from her shoulders ; she sits in a room with dark green walls, white woodwork, and a white mantel-shelf on the left.

Canvas, 27½ in. *h.* by 21⅓ in. *w.* (0·70 × 0·54).

Painted about 1854. Purchased from L. Collmann, 1900.

3733 Cartoon for decoration of Dining Room, Dorchester House

Right, a nude standing youth in the attitude of bending a bow, and beneath, left, a seated woman, on whose knee sits, right, a boy with his back to the spectator.

Oil on canvas, 62½ in. *h.* by 62 in. *w.* (1·58 × 1·57).

For the extreme south end of the west wall. The seated woman was intended to be embraced by a child, not indicated in the cartoon. (*See* drawings Nos. **3752** below and **3761** at Millbank.)

3750–5 Drawings for decoration of the Dining Room, Dorchester House

3750 Study of a Woman

Gazing backwards to the left, with left arm extended to the right.

Red chalk, 10 in. *h.* by 12⅓ in. *w.* (0·25 × 0·31).

Probably for one of the spectators of " Magog thrown into the Sea," on the right side of the south wall.

3751 Studies of a Youth and of a Woman

The youth is nude, standing, in the attitude of bending a bow; left, the head and shoulders of the woman, her right arm extended.

Red chalk, 12¾ in. *h.* by 10½ in. *w.* (0·32 × 0·27).

The youth appears in **3733**.

3752 Study of Seated Woman and Child, and other figures.

Pencil, 10¼ in. *h.* by 12¾ in. *w.* (0·26 × 0·32).

For the south-west angle of the cove.

3753 Studies of a Child holding another Child

The figure on the right is a study for the pose of the figures on the left. The child to the right appears in No. 3752, embracing the seated woman. The group would have fitted into the triangular space on the cove at the extreme south end of the west wall.

Red chalk, 16 in. *h.* by 12¾ in. *w.* (0·41 × 0·32).

3754 Study for a Seated Boy

Red chalk, 12¼ in. *h.* by 10 in. *w.* (0·31 × 0·25).

The boy appears in **3733**.

3755 Studies of a Woman with Arms extended

Looking backwards, left, arms to the right.

Red chalk, 10¾ in. *h.* by 14½ in. *w.* (0·27 × 0·37).

Probably for one of the spectators of "Magog thrown into the Sea," on the right side of the south wall. One arm is repeated above, and the head, bust and arms smaller to the right.

3733 and **3750–5** purchased by the President and Council of the Royal Academy of Arts under the terms of the Chantrey Bequest, 1922, and transferred with their consent from the National Gallery, Millbank.

STORCK (Abraham) 1635?—1710?

School of Amsterdam. Dated work, 1650—1697.

146 View on the Maes

Centre and right mid-distance, three sailing craft becalmed; a skiff in right foreground, with three men. A boy fishing, centre foreground; centre distance, the cathedral of Rotterdam; left, two trees. Opalescent tone. Signed: *A. Storck, Fecit.*

Canvas, 23 in. *h.* by 29 in. *w.* (0·58 × 0·73).

Bequeathed by Lt.-Col. Ollney, 1837.

STUART (Gilbert) 1755—1828

British School; born at Narragansett, Rhode Island, U.S.A.; graduated at University of Glasgow; pupil of Benjamin West; exhibited R.A. from 1777 to 1785; worked in Paris. Returned in 1792 to America; worked at New York, Philadelphia and Washington; retired about 1806 to Boston, where he died.

217 William Woollett

William Woollett, engraver, seated half-length with a red cap on his head; before him a copper-plate, in the background West's "Death of General Wolfe," engraved by him.

Canvas, 36 in. *h.* by 28 in. *w.* (0·93 × 0·72).
Presented by Henry Farrer, 1849.

220 John Hall (lent Nat. Portrait Gall., 1883)

STUBBS (George) 1724—1806

British School. Born at Liverpool; studied anatomy at York; to Italy, 1754; 1756–60, at work on the "Anatomy of the Horse"; to London. 1760; President of Society of Artists, 1773; R.A., 1781; died in London.

3529 Phaeton and Pair

In a green curricle phaeton on white wheels, drawn by two black horses, a lady and gentleman in buff and tan. A background of poplars and low countryside; the sky pale turquoise, with light warm clouds.

Wood, 32 in. *h.* by 39 in. *w.* (0·81 × 0·99).
Presented by Miss H. S. Hope, 1920.

SUSTERMAN (Justus) 1597—1681

Flemish School. Born at Antwerp; pupil of Willem de Vos and Pourbus. Court painter at Florence from 1620. Painted Ferdinand II. in Vienna, 1623; van Dyck at Florence, 1624; Urban VIII. and Galileo at Rome, 1627; then at Genoa, Modena, Parma, Piacenza, Milan and Innsbruck. Died at Florence.

89 Ferdinand II of Tuscany and his wife, Vittoria della Rovere

Figures three-quarter length, between them a small table covered with a crimson cloth. Right, the Grand Duke, half left, in armour and a dark blue sash, his left hand on the hilt of his sword, his right holding a baton against his thigh. Left, the Grand Duchess, half right, in dark low-necked dress with white sleeves, wearing pearl necklace and a rope of pearls. In her right hand a fan, in her left a pink rose. Background of dull crimson and green curtains.

Oil on canvas, 63½ in. *h.* by 58¼ in. *w.* (1·61 × 1·48).

Ferdinand II, 5th Grand Duke of Tuscany, 1610–1670. Succeeded his father 1621; m. 1624.

Formerly attributed to Velázquez. Purchased with the Angerstein Coll., 1824.

3227 A Florentine Noble

Half length; full face; in a crimson gown with white collar and cuffs. Flesh tone, golden.

Canvas, 47 in. *h.* by 36 in. *w.* (1·19 × 0·91).
In the artist's later style. W. W. Aston Bequest, 1917.

SWEERTZ (Michael) 1615–20—after 1656

Dutch School. Born in Amsterdam (?). In Rome about 1648–52; in Brussels 1656.

1699 A Family Group

Centre, a table with bluish cloth ; on it two cherries. Left, seated, a man in black, writing ; by him stands a boy in grey. Right, seated, a woman in black, holding a baby in white cap and apron ; two little girls, one with a doll. Floor paved in black and white. Dark grey background.

Canvas, 68 in. *h.* by 93 in. *w.* (1·72 × 2·36).

Formerly ascribed to Vermeer. The picture was cut in two ; the left half presented as " The Lesson," by C. Fairfax Murray, 1900 ; the right purchased from M. Flersheim, Paris, as " A Family Group," Clarke Fund, 1910 ; joined together, 1915.

TACCONI (Francesco) Working 1458—1500

School of Cremona. Follower of Giovanni Bellini ; with Filippo Tacconi painted a Loggia in the Palazzo Pubblico of Cremona, 1464 ; worked at St. Mark's, Venice, 1490.

286 Madonna and Child enthroned

The Virgin, in dull carmine red tunic and dark green mantle, holds the Child upon her right knee ; in the background a green curtain, against sky, left and right. The Child, three-quarters right, grasps her hood in His right hand. Gold-grey tone. Signed: OP. FRANCISI TACHONI, 1489, OCTV.

Wood, 39 in. *h.* by 20½ in. *w.* (0·99 × 0·52).

Probably copied from a lost work by Giov. Bellini ; another version in S. Maria di Nazaret. From Casa Savorgnan ; purchased from Galvagna, Venice, 1855.

TENIERS (David) the Elder, 1582—1649

School of Antwerp. Born in Antwerp ; in the Guild, 1606 ; went to Rome ; influenced by Elsheimer ; died at Antwerp.

949 Rocky Landscape

On the right a cliff and precipice ; a château against the sky in the right centre ; centre foreground, gipsies ; left, a peasant having his hand examined. Signed: DT (in monogram) F.

Canvas, 64 in. *h.* by 84 in. *w* (1·62 × 2·13).

Wynn Ellis Bequest, 1875.

TENIERS (David) the Younger, 1610—1690

School of Antwerp. Son and pupil of the elder David Teniers ; baptised at Antwerp ; influenced by Rubens and Brouwer ; entered the Antwerp Guild in 1632–33 ; appointed by Archduke Leopold William court painter, keeper of pictures, and chamberlain ; lived at Perck ; died at Brussels ; buried at Perck.

154 A Music Party

A man playing the lute seated full face centre ; his left foot on a stool. Behind, left, an old woman holding a paper, a man bending over her. A stoneware flagon in the left corner ; four men in the right background. Signed: D. TENIERS, F.

Wood, 10 in. *h.* by 14 in. *w.* (0·25 × 0·35).
Sm. 503. Exhib. B.I., 1818 (107), lent Hon. C. Long; B.I., 1835 (31). Bequeathed by Lord Farnborough, 1838.

155 Money-changers

A man seated profile left on the right, money bags on his knees. A woman seated behind a table, centre. A window in the left upper corner; papers and money on the table. Gold-brown tone. Signed: DAVID TENIERS.
Canvas, 24½ in. *h.* by 33 in. *w.* (0·62 × 0·83).
Sm. 505. Exhib. B.I., 1819 (77), lent Long. Bequeathed by Lord Farnborough, 1838.

158 The Companions

A man seated on a box, centre, his right elbow on a table, a glass in his left hand. Behind him an old woman seated, a pipe in her hand, an old man stooping over her. Right background, a man on a tub, another standing. Brown tone. Signed: D. TENIERS, F.
Wood, 10 in. *h.* by 14 in. *w.* (0·25 × 0·35).
Sm. 504. Exhib. B.I., 1818 (93), lent Long; 1825 (35). Bequeathed by Lord Farnborough, 1838.

242 Players at Tric-trac, or Backgammon

A table in perspective, centre; a man seated at it, left; another, in a hat with a pheasant feather, standing, right. At the far end a man standing, and another seated, his elbow on the table. Three men by a fireplace in the right background. Amber-brown tone. Signed: D. TENIERS, F.
Wood, 14½ in. *h.* by 21 in. *w.* (0·36 × 0·53).
Sm. Suppl., 117. Exhib. B.I., 1838 (58), lent Colborne; 1848 (65). Lord Colborne Bequest, 1854.

805 An old Woman peeling a Pear

An interior, a large oven left; the old woman is seated in front; pears on the floor. Cauliflowers on the extreme left; a whippet, right. An open door in the right background. Luminous brown tone. Signed: D. TENIERS, F.
Canvas, 19 in. *h.* by 26 in. *w.* (0·48 × 0·66).
From Hesse Cassel Gallery; subsequently in Jerome Bonaparte and General Myot Colls. Purchased from G. H. Phillips, 1870.

817 Teniers' Château at Perck

A towpath on the left, with the painter, two women, and his son holding a greyhound; a man with a pike in his hand. A canal, centre and right, with six men dragging a net. Middle distance, the château. Warm grey tone. Signed: D. TENIERS, F.
Canvas, 33 in. *h.* by 46 in. *w.* (0·83 × 1·16).
Sm., 422; Suppl., 112. From Lambert (1787), and Séréville (1811) Colls. Lafontaine Sale, May 8, 1813 (70); Anon. Sale, perhaps Prince Regent's, 1814, bt. Warrender; his Sale, June 3, 1837 (18), bt. Farrer. Exhib. B.I., 1855 (13), lent Leicester; Manchester, 1857 (532); Leicester Sale, May 19, 1860 (160), bt. Nieuwenhuys. Purchased from C. Nieuwenhuys, 1871.

857 Spring

A man carrying an orange tree in a pot, to the right; others laying out a garden.

858 Summer

A man in white smock and brown breeches, holding a wheatsheaf; others in the background reaping.

859 Autumn

A publican standing full face, a flagon in his right, a wine glass raised in his left hand; figures in the background preparing grapes for the press.

860 Winter

An old man in a fur cap seated at a table, warming his hand over a pan of coals, a jug and wine glass by his side; figures skating in the left background.

The series **857–860**, each signed: D.T. (in monogram) F.

Copper, each 8½ in. *h.* by 6 in. *w.* (0·21 × 0·15).

Sm. 48; from Colls. Comtesse de Verrue, 1737; La Prade, 1776; Gros, 1778; Nouri, 1785; Destouches, 1794; Le Brun, 1812; Talleyrand, 1817. Exhib. B.I., 1822 (102–105), lent by Watson Taylor; his sale, June 13, 1823 (45), bt. Peel. Bought, Peel Collection, 1871.

861 River Scene

A broad river runs across centre, from right. Foreground, left, a cottage and willow; a woman cleaning an earthen pot, an old man wheeling an empty barrow. Signed: D. TENIERS F.

Wood, 18½ in. *h.* by 25½ in. *w.* (0·46 × 0·64).

From Coll. Count Morel à Vendé. Bought, Peel Collection, 1871.

862 The Surprise (La Surprise Fâcheuse)

Centre, a maid servant, kneeling profile left. An old man chucking her under the chin; several large vessels, left, a besom and smaller crocks, right. Right background, the old man's wife looking in at a door. Golden-brown tone. Signed: D. TENIERS F.

Wood, 16½ in. *h.* by 25 in. *w.* (0·41 × 0·63).

Sm. 478. In Varoc Coll., 1822. Exhib. B.I., 1822 (89), as "Flemish Courtship," lent Peel. Bought, Peel Collection, 1871.

863 Dives in Hell (Le Mauvais Riche)

Dives stands in a cave, full face, centre; a bat-winged fiend, left, a horse's skull and a fiend in a helmet playing bagpipes, right. Two monsters in the left corner, one holding up a flaming broom. Luminous brown tone. Signed: D. TENIERS, F.

Wood, 19 in. *h.* by 27 in. *w.* (0·48 × 0·68).

Sm., 264. From Colls. de Merle (1784), bt. Sansay; Destouches (1794), bt. P. Dijonval; his sale (1821), bt. Emmerson; sold to Peel by 1831; perhaps exhib. B.I., 1835 (112). Bought, Peel Collection, 1871.

950 The Conversation

Three men with long sticks in the left foreground, a lurcher behind them, centre. A grindstone in the left corner, before a gabled cottage; a woman in the doorway; a spired church in the centre distance. Tone, grey-brown. Signed: D.T. (in monogram) F.

Canvas, 44 in. *h.* by 65 in. *w.* (1·11 × 1·65).

Stowe (Buckingham) Sale, Sept. 15, 1848 (428), bt. Brown ; perhaps in Bp. of Ely's Sale, April 9, 1864 (9). Wynn Ellis Bequest, 1875.

951 Playing at Bowls

Left corner, the players, one in a white shirt stooping to throw ; beyond, left, an inn, with a crescent moon sign. A stream and a man running, centre. Tone, warm amber-grey. Signed : D.T. (in monogram) F.

Canvas, 47 in. *h.* by 75 in. *w.* (1·19 × 1·90).

Sm., 541. Humble Sale, April 11, 1812 (33) ; Lafontaine, May 8, 1813 (74) "from Duke Albert's Coll." Anon. Sale, Paris, 1821 ; Erard Coll., 1831 ; not in his 1833 Sale. Wynn Ellis Bequest, 1875.

952 The Village Fête (Fête aux Chaudrons)

Left, a building, four cauldrons and six casks of beer ; above, a fight ; right, a cross on a pillar, hung with wreaths. Left, foreground, an old peasant selling children's flags, and Teniers and his party, his little boy leading a greyhound. A crowd in two rows seated, right. Clear warm grey tone. Signed : D. TENIERS F. 1643.

Canvas, 34½ in. *h.* by 47½ in. *w.* (0·87 × 1·20).

A replica was in Gaignat, Calonne and Bedford Colls., signed, 1646. (Sm. 137). Ours, from Yonge Sale, March 25, 1806 (84), bt. P. Metcalfe ; in W. Ellis Coll., 1838 ; exhib. B.I., 1865. Wynn Ellis Bequest, 1875.

953 The Toper

A flagon in his right hand, a full glass in his left ; full face ; red cap, blue jacket and white shirt. Signed : D.T. (in monogram).

Oak, 6¼ in. *h.* by 4⅛ in. *w.* (0·15 × 0·11).

Perhaps in Anon. Sale, May 8, 1824. In W. Ellis Coll., 1838. Wynn Ellis Bequest, 1875.

1869 Rocky Landscape with Figures

Lent by the Victoria and Albert Museum, 1898.

2599 Visit to the Doctor

A man having his foot dressed ; his wife, in green jacket and straw hat stands by his chair ; a cloak over her folded arms. A boy warms a plaster over a chafing dish and a man with a jug leaves by a side door. Tone, golden. Signed : D. TENIERS, F.

Wood, 15¼ in. *h.* by 23¾ in. *w.* (0·38 × 0·60).

Sm., 420. From Vence Coll., 1761 ; Walsh Porter Sale, April 14, 1810 (25) ; Thompson Martin, 1830. In T. Tomkinson Coll., 1831 : exhib. Suffolk Street, 1834 (81). In H. V. Milbank Sale, May 13, 1899 (30), bt. Lesser. Salting Bequest, 1910.

2600 The Cardplayers

Six men in front, two playing cards, one turned to the wall, left. An old woman looks down at them through an opening. Four men, one holding a pancake, in right foreground ; behind, a woman frying. Tone, luminous brown. Signed : DAVID TENIERS.

Wood, 21½ in. *h.* by 29¾ in. *w.* (0·55 × 0·75).

Sm. 568 ; Suppl. 205. Bellanger Coll., 1747 ; Anon. Sale, 1807, "from Dundas Coll." (1794) ; perhaps Craig Sale, April 18, 1812 (69), bt. in. In Clarke Coll., 1831 ; his sale, May 9, 1840 (107), bt. for Cope.

Exhib. R.A., 1872 (178); Cope Sale, 1872, bt. Agnew; in Salting Coll., 1883. Salting Bequest, 1910.

School of TENIERS

2601 An old woman reading

Seated three-quarters right, holding a large book on her knees. Signed: D.T. (in a monogram).

Wood, $6\frac{3}{4}$ in. *h.* by $5\frac{1}{2}$ in. *w.* (0·17 × 0·13).

Salting Bequest, 1910.

TER BORCH or TERBURG (Gerard) 1617—1681

School of Haarlem. Born at Zwolle, and taught by his father, Geert ter Borch; at Amsterdam, 1632; pupil of the elder Pieter Molyn at Haarlem; in the Guild there, 1635, also visiting England; visited Italy, returning to Holland, perhaps by France. Worked at Amsterdam; in 1646 at Münster; went to Spain, 1648, and studied Velázquez; in Holland in 1650; in 1654 at Deventer; afterwards Burgomaster there; died at Deventer.

864 The Guitar Lesson

A lady in yellow and white satin, seated left, profile right, playing a guitar. Her master, seated, right centre, at a table, reading the music, and beating time with his right hand. Another man standing between them, full face; a spaniel in the left corner. Flesh tone, rosy pearl.

Canvas, $26\frac{1}{2}$ in. *h.* by 22 in. *w.* (0·67 × 0·55).

Sm. 7. De Groot, 132. Smith had a repetition, perhaps Headfort Coll., 1815. Both figures occur in separate pictures at Cassel. An earlier version in the Castle Rohoncz Coll. (Hungary) from de Ridder Coll., Frankfort. Ours from Colls. Jullienne, 1767; de Choiseul, 1772; Conti, 1777; Pange, 1781; perhaps Calonne, 1795; Praslin, 1808; Séréville, 1812; Galitzin, 1825; Barchard Sale, May 6, 1826 (22), bt. Peel; Peel Collection, 1871.

896 The Peace of Münster (May 15, 1648)

The Rathaus, Münster. Centre, a table; behind, many figures mostly in black; among them, left to centre, all raising the right hand, are the six delegates of the Dutch United Provinces—W. Ripperda for Overyssel, F. de Doña for Groningen, G. van Reede for Utrecht, A. Pauw for Holland, J. van Matanesse for Friesland, B. van Ghent for Guelderland; centre, right, their right hands on the Gospels, on the table, the Plenipotentiaries of Philip IV. of Spain—the Conde de Peñaranda and A. de Brun; right of the table, in scarlet cloak, a clerk reading out the document. Above, a chandelier with a statue of the Virgin. Tone, golden. Signed: *G. T. Borch, F. Monasterii, A.* 1648.

Copper, $17\frac{1}{2}$ in. *h.* by $22\frac{1}{2}$ in. *w.* (0·44 × 0·57).

Sm. 1. De Groot 6. A version is in the Museum at Amsterdam; another in the Rathaus, Münster. Our picture was in the painter's family at Deventer, 1741; in van Leiden Coll., 1804, and Talleyrand; with Talleyrand Sale, bt. by Buchanan, 1817; subsequently in the Berri Coll., bt. by Prince A. Demidoff, 1837. Demidoff Sale, Paris, 1868, bt. for Marquis of Hertford; passing at his death to Sir Richard Wallace; by him presented, 1871.

1399 Portrait of a Gentleman

Full length, standing, slightly facing the right front, his right hand by his side; black velvet doublet, black hose, black cloak, white shirt, deep collar and large cuffs; black broad-brimmed sugar-loaf hat with black ribbons. Right, a table with a red velvet cloth, on the left a chair. Warm grey background.

Wood, 26 in. *h.* by 21 in. *w.* (0·66 × 0·53).

De Groot, 307. Northwick Sale, Aug. 11, 1859 (1114), bt. Eastlake; purchased from Sir Charles Eastlake Coll., 1894.

TER BRUGGHEN (Hendrik) *c.* 1581—1629

Utrecht School. Born Deventer; pupil of A. Bloemaert at Utrecht; *c.* 1604 travelled to Italy, and worked Rome and Naples; 1616, admitted to Utrecht Guild; worked and died Utrecht.

4164 Jacob and Laban

Right, Laban, in yellow robe and black skull-cap, sits upon a bench with a mauve cushion in front of a table covered with a white cloth and the remains of a meal. He looks up at Jacob, in scarlet tunic, grey-green hose, and fantastic black cap, who addresses Laban and Rachel, standing, in a pale blue dress, behind her father. Background, a wall of green-grey stone, with, right, columns, and on left an opening, through which, left, leans a woman, perhaps Leah, partly concealed by a slate-grey curtain. Signed: *H. T. Bruyghen fecit* 1627. (H. T. & B. in monogram.)

Oil on canvas, 38½ in. *h.* by 45¼ in. *w.* (0·98 × 1·15).

Christie's, Different Properties, March 26, 1926, No. 119, as "Esau and the Mess of Pottage." Purchased there, Claude Phillips Fund, 1926.

TESTA (Pietro) *See* POUSSIN (School of Nicolas), **2619**

THEOTOCOPULI *See* GRECO

THORNHILL (Sir James) 1676—1734

British School. Born at Melcombe Regis; pupil of T. Highmore; father-in-law of Hogarth; visited Holland, Belgium and France; worked for Queen Anne; worked at Greenwich, 1707–27; died at Weymouth.

1844 A Miracle of S. Francis

Under a canopy supported by angels, S. Francis, healing a man. A man stands, right, before the Saint; an angel in scarlet in foreground, and three draped allegorical figures. Red ground. Signed: *James Thornhill, pinxit.*

Canvas, 42 in. *h.* by 32¾ in. *w.* (1·06 × 0·83).

Design for a ceiling. Another similar design is known. Presented by C. W. Dopson, 1901.

TIEPOLO (Giovanni Battista) 1696—1769

Venetian School. Born at Venice; studied under Lazzarini, influenced by Piazzetta and Paolo Veronese; until 1740 in Venice and its provinces; also in Genoa and Milan; went to Würzburg, 1750; returned to Venice, 1753. In 1755, Director of the Venice Academy; went to Madrid, 1762; died in Madrid.

1192 Henry IV of Germany at Canossa (?)

The Emperor is seated, right, full length, full face, looking up at an angel who descends bearing a crown. On the left, Pope Gregory VII. stands full length, three-quarters right, his hands joined. Below him kneels a young man in white silk, with a palm branch, looking up to the right.

Canvas, 23 in. *h.* by 12¾ in. *w.* (0·58 × 0·32).

An identical sketch is in the Lochis Coll., Bergamo (245). Both are for the altar-piece in S. Massimo, Padua, said to represent S. Massimo and S. Oswald.

1193 Henry IV. of Germany at Canossa (?)

Centre, Pope Gregory seated, raised up under an arch. Below him on the left stands Henry; his left foot on the throne step, a sceptre in his left hand, a crown on the step beside him. To the right, four figures; one sitting on the step in front.

Canvas, 23 in. *h.* by 12¾ in. *w.* (0·58 × 0·32).

Said to be the sketch for an altar-piece, now destroyed, in S. Salvatore, Venice, described as SS. Augustine, Louis and others.

A similar picture was in the Camille Rogier Sale, Paris, 1896; another is known in a private collection in France.

1192–3 perhaps in the Algarotti Coll., Venice; in Lord Ward's Coll., *c.* 1855; exhib. Leeds, 1868 (143A, 143B); R.A., 1871 (330, 333). Dudley Sale, 1884, bt. Denison. Purchased, Lewis Fund, Beckett Denison Sale (884), June 6, 1885.

1333 The Deposition

Centre, the dead Christ on the ground, the Virgin bending over Him. On their crosses, the thieves: one, in shade, left foreground; the other, in light, right centre.

Canvas, 25 in. *h.* by 16¾ in. *w.* (0·63 × 0·42).

From Passaro Coll., Venice; purchased, Clarke Bequest, Cavendish-Bentinck Sale (598), July 11, 1891.

2100 The Marriage of the Emperor Frederick I.

The Emperor and Beatrix of Burgundy, kneeling before the altar; ecclesiastics, courtiers and pages round its steps; high up under an arch in the background, a company of musicians.

Canvas, 28½ in. *h.* by 20¾ in. *w.* (0·72 × 0·52).

Probably in Cavendish-Bentinck Sale, July 13, 1891 (765), bt. Agnew. John Samuel Coll., bequeathed by the Misses Cohen, 1906.

3318 The Building of the Trojan Horse (Virgil, Aen. II. 13–16)

The horse surrounded by workmen in yellow, brown, and red, shows to the right above a scaffolding from which hangs a blue cloth. To left, below the walls of a city, stand two figures in brown and pale red, giving directions. Turquoise blue sky.

Canvas 15¼ in. *h.* by 26¼ in. *w.* (0·38 × 0·66).

3319 The Procession of the Trojan Horse (Virgil Aen. II. 236–230)

The white horse is pushed forward on rollers from the left, by a group of men in yellow, white and blue, while to the right a crowd strain at the ropes, a woman in a red dress being conspicuous. Behind are the walls and buildings of Troy under a turquoise sky. The general tone is pale and silvery, relieved by the crisp shadows of the foreground figures.

Canvas, 15⅜ in. *h.* by 26⅜ in. *w.* (0·38 × 0·66).

A large version of the subject was in the Sedelmeyer Collection, 1911, No. 61. Possibly sold with **3318** at Christie's, March 23, 1833 (lot 74). Earl of Egremont Sale, May, 1892 (lot 75), bt. by Fred. A. White, from whom purchased, Temple-West Fund, July 1918.

TIEPOLO (Giovanni Domenico) 1727—1804

Venetian School. Son and assistant of G. B. Tiepolo; born and died in Venice; 1753, in Dresden; 1761, in Spain; 1770, back in Venice; 1783, in Genoa.

2513 Madonna and Child with Saints

The Virgin and Child enthroned on clouds against an architectural background. Below, S.Francis and two kneeling figures.

Canvas, 20½ in. *h.* by 12½ in. *w.* (0·52 × 0·31).

Apparently in Salting Coll., *c.* 1883; Salting Bequest, 1910.

3542 The Finding of Moses

The child Moses floating in a basket on a stream. Right and centre, distant view of a tower and blue hills, seen over low country. Left, the boles of four saplings; left, Pharaoh's daughter, two page boys and one woman, standing, two women kneeling, a soldier seated; right, a soldier with a pike, a turbaned attendant and a dog drinking. Sky, blue with warm cloud; landscape, brownish grey-green; draperies, white, yellow, blue, brown, grey, pale rose, olive-green. Painted on a red ground.

Canvas, 21 in. *h.* by 31¾ in. *w.* (0·53 × 0·80).

Bought from Colnaghi. Presented by A. A. de Pass, 1920.

TINTORETTO 1518—1594

Venetian School. Jacopo Robusti, called Tintoretto; born at Venice; apprenticed to Titian; perhaps worked under Bonifazio; influenced by Titian, Michelangelo and Parmigiano. Died at Venice.

16 S. George and the Dragon

The princess in steel-blue dress and rose-coloured mantle kneels, right foreground, fronting the spectator. On a bank behind, a dead man, naked, and S. George on a white horse charging the dragon. Sea left, trees and walled city to right; a vision opens in the sky of gold and turquoise.

Canvas, 62 in. *h.* by 39 in. *w.* (1·57 × 0·99).

Exhib. B.I., 1821 (46), lent Holwell Carr. Holwell Carr Bequest, 1831.

1130 Christ washing His Disciples' Feet

Christ kneels, centre, in rose-red, with outspread hands, His head profile left; S. Peter seated, profile right, his foot in the basin. Extreme left, a disciple holding a torch and leaning over, profile right; extreme right, one with his back turned, drying his right foot. Right background a fire; figures across the background. Low tone.

Canvas, 80 in. *h.* by 160 in. *w.* (2·03 × 4·06).

Pictures of this title in King Charles I. Coll., 1648 (Ridolfi, ed. Hadeln, II, 50); in SS. Gervasio et Protasio (called S. Trovaso), Venice; Reynolds Sale, 1794–95; Delahante (1814); Earl of Pembroke Coll., 1844 and 1852. Ours, purchased Clarke Fund, Hamilton Sale (353), June 24, 1882.

1313 The Origin of the Milky Way

Jove, in dull rose-red, descending from the right, places the infant Hercules at Juno's breast; she reclines on white and brown-red draperies. Her milk forms the Milky Way. Right, her peacocks, a cupid descending above them. In the middle distance, Jove's eagle. Background of blue sky crossed by clouds.

Canvas, 58 in. *h.* by 65½ in. *w.* (1·47 × 1·66).

A pen-drawing in the Accademia, Venice, suggests that the picture may have been continued at the foot. From Seignelay Coll.; in Orléans Coll., 1727, as "Nursing of Hercules"; bt. Bryan, 1792. Exhib. B.I., 1828 (112), lent Lord Darnley; Manchester, 1857 (298). Purchased from the Earl of Darnley, 1890.

4004 Vincenzo Morosini

Head and shoulders, half-right, eyes front. Grey hair, moustache and sparse beard. Wears a senator's dark crimson robe, trimmed with ermine, and gold brocade stole. Background dark with green-blue landscape to right.

Oil on canvas, 33¾ in. *h.* by 20¾ in. *w.* (0·86 × 0·53).

Vincenzo Morosini, 1511–88. Senator of Venetian Republic; Prefect of Bergamo, 1555; Savio di Terrafirma; in military command of Venice in the Turkish War, 1571; Procurator, 1578.

Purchased by the National Art-Collections Fund from Agnew, and presented in commemoration of the National Gallery Centenary and of the Fund's Coming of Age, 1924.

School of TINTORETTO

2147 Portrait of a Man

Bust length, quarter left. Grey hair and beard; dark crimson robe. Dark background.

Oil on canvas, 25 in. *h.* by 20½ in. *w.* (0·64 × 0·52).

Galvagna Coll., Venice. Purchased, as "Head of a Cardinal," 1855.

After TINTORETTO

2900 The Miracle of S. Mark

The Saint intervenes to save a Christian slave.

Canvas, 16 in. *h.* by 23¼ in. *w.* (0·40 × 0·59).

Sketch from the picture in the Accademia, Venice, perhaps by Etty (in Venice, 1832). Lady Lindsay Bequest, 1913.

TITIAN 1480?—1576

Venetian School. Tiziano Vecellio; born at Pieve di Cadore; apprenticed to a mosaic worker, Zuccato, in Venice about 1490; perhaps pupil of Gentile and Giovanni Bellini; with Giorgione decorated the Fondaco dei Tedeschi; in Padua, 1511. Visited Ferrara, 1516 and 1523; at Bologna, 1532. In 1536–37 painting for the Duke of Mantua; 1542–44 at Urbino; Bologna, 1543; Rome, 1545. In 1548 he visited Augsburg; died at Venice.

4 The Holy Family

The Madonna, in clear blue and deep rose, kneeling left, profile right, holding the Child on a basket. S. Joseph seated, centre; right, kneels a young shepherd, profile left. Sky centre, a distant hill, right. Unfinished; sharp contrasts of blue, warm brown and red.

Canvas, 41½ in. *h.* by 56 in. *w.* (1·05 × 1·42).

From Borghese Palace, Rome. Campion Sale, 1810, bt. Carr; Holwell Carr Bequest, 1831.

34 Venus and Adonis

Venus seated naked, left, on crimson cloak lined rose. She stretches back, right, clutching Adonis, in red tunic, as he starts away; three hounds in right corner; a sleeping cupid under trees to left. Background of mountains and stormy sky with car of Venus.

Canvas, 69 in. *h.* by 72 in. *w.* (1·75 × 1·88).

A first version of the picture at Madrid painted for Charles V. in 1554. Versions in Bryan Coll., 1798; Clopton Sale, 1801; Leigh Court Coll., 1822 (4); Normanton and Wemyss Colls.; at Althorp, Alnwick, Melbury and Corsini Palace. Ours was in Colonna Palace, Rome; imported by Day, 1800, bought Angerstein 1801; purchased with Angerstein Coll., 1824.

35 Bacchus and Ariadne

Ariadne, left, in deep ultramarine and vermilion, startled by Bacchus, her crown of stars overhead; next her, two leopards, part in shadow. Centre, Bacchus leaping from his chariot, his rose-coloured mantle flung out above and behind him. Below him a little faun, walking left, dragging a calf's head. Behind him, Silenus advancing left; extreme right, a bacchanal brandishing a goat's leg. Sea to the left; blue hills, centre; trees, right. Rich golden tone. Signed on the jar in left foreground: Ticianus. F.

Canvas, 69 in. *h.* by 75 in. *w.* (1·75 × 1·90).

Painted at Ferrara *c.* 1520, for Alfonso I. Later in the Barberini family, and the Villa Aldobrandini, Rome; purchased by Irvine for Buchanan, 1806, and brought to England. Kinnaird Sale, March 5, 1813 (88), apparently bt. privately, Delahante or La Fontaine. Exhib. B.I., 1816 (II), lent by Hamlet; purchased from Hamlet, 1826.

270 Christ and the Magdalen: "Noli me tangere"

Mary, in crimson, kneels, centre, profile left, her right hand raised. Christ stands in white drapery, a hoe in His left hand, bending over her; a tree behind them. Landscape background, green, golden-brown and blue.

Canvas, 42½ in. *h.* by 35½ in. *w.* (1·07 × 0·90).

Painted *c.* 1514., still Giorgionesque. From Muselli Coll., Verona ; Orléans Coll., 1727–92 ; Champernowne Sale, 1820, bt. Rogers ; Rogers Bequest, 1855.

635 Madonna and Child with SS. John and Catherine

The Madonna, in bright blue tunic, seated, centre, nearly full face ; the boy S. John seated left. The Child lies on His back on His mother's knee, His left hand on S. Catherine's right shoulder. She kneels, in greenish lemon-yellow, profile right, to kiss Him. Trees behind them, left ; right background, an upland valley under deep blue clouds, and mountains ; a shepherd and flocks.

Canvas, 39½ in. *h.* by 55½ in. *w.* (1·00 × 1·40).

c. 1530. Probably mentioned in Malatesta's letter to F. Gonzaga, 1530 ; a repetition in the Pitti ascribed to Francesco Vecelli ; another in Wells Sale (1848). Ours was in the Sacristy of the Escorial ; Coesvelt Sale, June 3, 1837 (15). Purchased from E. Beaucousin, Paris, 1860.

1944 Portrait of a Man

A brown-haired, bearded man of about 30 ; profile right, his arms folded ; the face turned slightly, the eyes fixed on the spectator. Grey satin doublet, with large quilted and slashed sleeves, a low-necked pleated shirt, and a thin gold chain ; a black fur mantle on left arm. Warm grey background. Signed on the parapet : TITIANVS. TV (in monogram) ; another V at the further end of the parapet.

Canvas, 31¾ in. *h.* by 25⅜ in. *w.* (0·81 × 0·64).

Formerly called Ariosto. An early work closely connected with Giorgione. Possibly the lost original sent from Ferrara to Virginio Ariosto at Padua, 1554 ; perhaps in López Coll. in the time of Charles I. Said to have been in Reynst Coll., Amsterdam, and there copied in chalk by Sandrart ; Exhib. B.I., 1824 (34), lent Lord Darnley ; Manchester, 1857 (257) ; R.A., 1876 (125), 1895 (109) ; bt. by Sir G. Donaldson ; purchased from him, 1904.

3948 Mother and Child

The mother, three-quarter length, sits, half-left, head inclined, in ashen-grey dress and a warm brown red-fringed kerchief over head and shoulders. She holds to her breast the child, naked, seated on her knee. Background, deep brown with folds of a golden brown curtain to the right.

Oil on canvas, 29¾ in. *h.* by 24⅞ in. *w.* (0·76 × 0·63).

A work of the latest period. Colls. Dudley (Christie's, June 25th, 1892, No. 89, bt. Mond). Exhib. R.A. 1871, 1894. Mond Bequest, 1924.

4222 The Trinity receiving Charles V : "La Gloria"

Above, enveloped in golden light and surrounded by Cherubim, Christ and God the Father, robed in blue, with sceptres and crystal orbs, are enthroned upon clouds. Between them descends the Holy Ghost. Before them on a semicircle of clouds in the blue sky are Saints and Prophets in adoration. At the right extremity the Emperor, in a white shroud with the crown at his feet, kneels in supplication, followed by the Empress Isabella, Mary of Hungary, Philip II., and one of his sisters, all similarly clad. At the left extremity the Virgin in blue, followed by S. John the Baptist, approaches the Trinity, looking back towards Moses holding the Tables of the Law, Noah

holding aloft the Ark, and S. Mary Magdalene, who form the central group. Figures on the right include David, Lazarus, and Francisco Vargas, Charles's envoy to Venice ; on the left, S. John the Evangelist. In the robes, rich blues, dull reds and browns, and green are prominent. Below, a landscape of trees, buildings and distant hills.

Oil on canvas, relined, 51¾ in. *h.* by 39½ in. *w.* (1·31 × 1·00).

A study for the picture of 1554 in the Prado. The main differences are in the proportions of the Virgin, in the head of Lazarus, the clouds and the ark. The numerous *pentimenti*, notably of Christ's orb and the Magdalen's hand, correspond with details in the engraving of the subject by Cornelis Cort (1566), and suggest that this engraving was from a yet earlier study.

Waagen, ii, 77 ; Passavant (1836), i, 193. Bt. in a gambling house in Madrid *c.* 1808, by De Bourke (later Danish Minister in London) ; brought to London by Wallis. Colls. Samuel Rogers (Sale, Christie's, May 3, 1857, No. 725, bt. Lord H. Vane) ; Lord Harry Vane (later Duke of Cleveland. Sale, Christie's, March 8, 1902, No. 37, bt. Corry) ; Sir William Corry (Sale, Claremont, Esher, 1926). Exhib. Manchester Art Treasures, 1857 (279, lent Lord H. Vane) ; R.A., 1872 (114, lent Duke of Cleveland). Purchased, Grant-in-Aid and Lewis (Publications) Fund, from Colnaghi, 1926.

Ascribed to TITIAN

LENT. **A Young Man**

Half length, half left, standing behind a grey stone parapet, his gloved left hand holding the other glove and resting on the parapet, his right holding a broad-brimmed black hat with a gold ornament. Long brown hair. Wears a black silk gown over a crimson tunic and white shirt cut low at the neck. Dark grey background with, left, a pilaster carved with renaissance ornament.

Oil on canvas, relined, 39½ in. *h.* by 33 in. *w.* (1·00 × 0·84).

Waagen, iii, 334, as Portrait of Martin Bucer, by Titian. Coll. Meynell Ingram, Temple Newsam. Exhib. Grafton Galls., 1909–10 (84, as Giorgione ; lent Hon. E. Wood) ; Agnew's, 1924 (17, as Giorgione). Lent by Lord Irwin, 1926.

See also Studio of GIORGIONE, **1173**

School of TITIAN

3 A Concert or Music Lesson

Five figures, half length ; a 'cellist and a boy singing, right ; the master, profile right, beating time in the centre, a girl on the left resting her arm on his shoulder.

Canvas, 38 in. *h.* by 49 in. *w.* (0·96 × 1·24).

A somewhat similar painting at Munich is attributed to Florigerio (*c.* 1500—after 1543). In Mantua Coll., purchased by Charles I. in 1630. Perhaps from R. Strange Coll., 1771. Purchased with the Angerstein Coll., 1824.

32 Rape of Ganymede

Naked, a rose-red scarf round his arms, a bow in his right hand ; borne up by the eagle, whose wings stretch out of the picture left and right.

Canvas, an octagon, 68 in. each way (1·72).

Painted for a ceiling; possibly the picture by Damiano Mazza mentioned by Ridolfi as once in the Casa Sonica at Padua. The background is a restoration by Maratta. Formerly in the Colonna Palace; imported by Day, 1800. Purchased with Angerstein Collection, 1824.

224 The Tribute Money

Christ stands facing left front, pointing upwards with His right hand. Two disciples, left; one holding out the coin. Half lengths. Signed: TITIANUS F.

Canvas, 48 in. *h.* by 40½ in. *w.* (1·21 × 1·02).

Perhaps by Paris Bordone. Purchased from Soult Coll. (132, May 19–22), 1852.

TOCQUÉ (Louis) 1696—1772

French School. Born Paris; pupil of Nicolas Bertin and Rigaud, and son-in-law of Nattier; elected to the Academy 1734 and much employed by the Court; in Russia, 1757–59, and Denmark, 1759 and 1769; died Paris.

3964 A Young French Gentleman

Half length, body slightly right, head front, grey wig, with black bow, fresh complexion. Wears blue-grey coat, lined blue, with gold lace plastrons, white cravat, black tie, dull crimson cloak. Vague landscape background.

Oil on canvas, 32 in. *h.* by 26 in. *w.* (0·82 × 0·66).

Sale (Paris, Drouot), May, 1908, No. 109, bt. by Agnew; sold 1912, in America. Purchased out of the Temple-West Fund from G. S. Sedgwick, 1924.

4097 A Man in a Flowered Vest

Half length, body half left, head slightly left. Wears grey wig, grey coat with gold buttons and gold-trimmed button-holes, over a flowered vest of gold, scarlet and blue, and white shirt with lace jabot and ruffles. His right hand rests on the back of a chair, left; his left on his hip. Background, dark greenish-grey, with, left, a dark blue-green curtain; right, a stone column. Signed: *L. Tocque Pinxit* 1741.

Oil on canvas, 39¾ in. *h.* by 31¾ in. *w.* (1·01 × 0·81).

Exhib. B.F.A.C., 1921. Presented by E. Peter Jones, 1925.

TOMMASO DA MODENA. 1325—*c.* 1376

School of Modena. Son of Barisino Barisini, painter in Modena. Bought a house in Modena, 1366. Signed and dated work is at Treviso.

3897 Madonna and Child, with SS. Mark and John the Baptist

Triptych, formed by tri-lobed arches on twisted columns, within a rectangular frame, the whole, including backgrounds, gilt. Centre, the Madonna, seated on the ground, half-left, in dark blue mantle, lined green and gold, over gold robe, holds the Child, in gold robe, to her breast. Inscribed in gold: MARIA VIRGO (?) MATER DE. . . . Left,

S. Mark, standing, half right, in light brown, green-lined, gold-trimmed mantle over gold-trimmed scarlet robe, in his left hand a book. Inscribed in red, S. MARCHUS. Right, S. John the Baptist, standing, half-left, in green mantle lined dark blue, over brown hair robe; in his left hand a scroll inscribed ECCE F..L DEI ECCE QUI TOLIS PECATA MUNDI MISERERE. Inscribed in red, S. JOHES BTI.

Tempera on wood, 13½ in. *h.* by 23⅜ in. *w.* (0·33 × 0·59). Colls. J. F. Russell (Christie's, 1885 No. 99, as Berna da Siena): Wagner, 1885. Exhib. Manchester Art Treasures 1857 (Russell, as Berna da Siena): R.A. 1878 (as Berna): New Gallery (Early Italian Art) 1893–94 (as Berna). Presented by Henry Wagner, 1924.

Ascribed to TORBIDO (Francesco) 1486—1545

Veronese School. Born Verona. Pupil of Giorgione at Venice, and of Liberale at Verona. Worked at Verona.

3949 Girolamo Fracastoro

Half length, body profile, right, head half right, right hand and arm resting on a balustrade. Wears black robe, trimmed grey fur, tawny in places, black cap, grey glove. Dark brown hair and beard. Dark grey architectural background.

Oil on canvas, 36⅜ in. *h.* by 28¾ in. *w.* (0·92 × 0·73).

Girolamo Fracastoro, b. 1483, d. Verona *c.* 1553. Scientist and poet. Colls. H. Ward: Mond, 1895. Mond Bequest, 1924.

TREVISO (Girolamo da) *See* GIROLAMO DA TREVISO

After TROY (Jean-François de) 1679—1752

French School. Born in Paris; son and pupil of François de Troy; went to Italy, 1699—1706; received by the Academy, 1708–19. Director of the French Academy at Rome, 1738; died at Rome.

2216 "La Main Chaude"

A gentleman in plum-coloured satin, seated beneath a stone pedestal in a garden, playing a children's game ("la main chaude") with two ladies. She on the left wears a white silk Watteau gown and a small white cap with a red bow.

Wood, 13 in. *h.* by 10 in. *w.* (0·33 × 0·25).

Presented by Lieut.-Colonel G. B. Croft Lyons, 1908.

TURA (Cosimo) 1420?—1495

School of Ferrara; probably studied in Padua and Venice. From 1451 employed by the Dukes at Ferrara; probably worked with Cossa upon the Schifanoia frescoes, 1470; in Ferrara, 1489.

772 Madonna and Child enthroned

Centre, the Virgin, full face, full length, in blue mantle lined with moss-green, seated in an apsidal niche; the Child lies naked on her left arm. Below, left and right, two angels each side, two standing playing

violins, two seated with lutes. Below, centre, two kneeling, in green and brownish-rose, an organ between them. Prevailing colours: blue, green, pale magenta and brown-rose.

Wood, 94 in. *h.* by 40 in. *w.* (2·38 × 1·01).

Centre panel of an altar-piece once in S. Giorgio Fuori, Ferrara; other panels in the Louvre (1556) and Colonna Coll., Rome. From Frizzoni Coll., Bergamo; purchased from the Eastlake Collection, 1867.

773 S. Jerome

The Saint kneels, profile left, his left hand on his breast, a stone in his right; brownish-grey drapery. Behind him, centre, a tree trunk with woodpecker and owl holding a frog; left, a terraced mountain, a lion on a bridge below; right, two kneeling figures, said to be the Duke Borso and a Maronite monk; a rocky arch above.

Wood, in tempera, 39 in. *h.* by 22 in. *w.* (1·00 × 0·57).

Part of a picture once in the Certosa, Ferrara; another fragment is in the Brera (447). From Rizzoni family, 1783; in Costabili Gallery, Ferrara, 1838 (12); purchased from the Eastlake Coll., 1867.

905 The Madonna (?)

Seated, centre, three-quarters length, her clasped hands held up, right, her head left front; a book on her left knee. Warm rose tunic and grey-blue mantle.

Wood, in tempera, 17½ in. *h.* by 13 in. *w.* (0·44 × 0·33).

Exhib. B.I., 1863 (40), 1865 (73), lent Barker. Purchased, Alex. Barker Sale (54), June 6, 1874.

3070 Allegorical Figure

A woman seated full face on a throne adorned with marine detail; her left hand on her knee; in her right a branch of cherries. Deep blue tunic, rose and gold sleeves, mulberry mantle with green lining. Above her head a string of beads; blue sky background.

Wood, 45 in. *h.* by 28¼ in. *w.* (1·14 × 0·71).

Said to have been painted 1460 for the Palazzo di Belfiore, Ferrara, part of a series, and later to have been in the Dominican Convent, Ferrara; in 1838, as No. 15 (with the "Autumn," by Pannonio, now at Budapest) in Costabili Coll., Ferrara. Acquired by Layard. Exhibited Leeds, 1868 (35); South Kensington, 1869 (18). Layard Bequest, 1916.

TURNER (Joseph Mallord William) 1775—1851

British School. Possibly studied under Pallice, a floral painter, in the Soho Academy, 1786; in 1788 at Coleman's School at Margate, and worked under Thomas Malton, the architectural draughtsman. He coloured prints for J. R. Smith and backgrounds for architects. In 1789–90 in the Academy Schools; first exhibited, 1790; A.R.A., 1799; R.A., 1802. In 1802 travelled through France and Switzerland to Strasbourg. *Liber Studiorum*, 1807–19. In Belgium, Holland, and on the Rhine, 1817; in Scotland, 1818; first visited Italy, 1819. From 1838–45 he spent an increasing time abroad, especially in Venice, Northern Italy and Switzerland. He exhibited up till 1850.

472 Calais Pier

A dark stormy sky with a fresh wind blowing. On the eastern jetty many figures, some cleaning fish. An English packet, a dark-sailed cutter, has just come in.

Oil on canvas, 67 in. *h.* by 94½ in. *w.* (1·70 × 2·40).

Exhib. R.A., 1803. Turner Bequest, 1856.

479 The Sun rising through Vapour

Fishing boats arriving and unloading; fishermen cleaning and selling fish; guard-ship in the distance; tide low. Centre, left, the sun, rising through dun and grey sky.

Oil on canvas, 52 in. *h.* by 70 in. *w.* (1·32 × 1·77).

Exhib. R.A., 1807 (162); exchanged with Lord de Tabley for **476**, now in Tate Gallery; repurchased by Turner from de Tabley Sale, July 7, 1827 (46). Bequeathed with **498** by Turner in 1851, on condition they were hung near two Claudes (**12** and **14**).

481 Spithead: Boat's Crew recovering an Anchor

Men-of-war anchored in the roadstead; others bearing up for anchorage; a fresh breeze blowing up a rain cloud, right.

Oil on canvas, 67 in. *h.* by 92 in. *w.* (1·70 × 2·33).

Exhib. R.A., 1809 (22). Turner Bequest, 1856.

492 A Frosty Morning; Sunrise

Branching roads. Men with a cart at work, right centre; the stage coach approaching from the distance, left. Pale yellow-grey sky.

Oil on canvas, 45 in. *h.* by 69 in. *w.* (1·14 × 1·75).

Exhib. R.A., 1813. Turner Bequest, 1856.

497 Crossing the Brook

Near Weir Head, Tamar, looking towards Plymouth and Mount Edgcumbe, with New Bridge, Gunnislake, in middle distance, and Calstock Church beyond. Left foreground, a bare-legged girl crossing the brook, with dog; right, girl seated, a package by her. Trees right and left. Blue sky, white clouds.

Oil on canvas, 76 in. *h.* by 65 in. *w.* (1·93 × 1·65).

Exhib. R.A., 1815. Turner Bequest, 1856.

498 Dido building Carthage

A river with bridge, middle distance; the sun in a yellow sky, centre; classic architecture each side. Dido, with her people, left; right, the monument to Sichæus. Inscribed: DIDO BUILDING CARTHAGE, OR THE RISE OF THE CARTHAGINIAN EMPIRE; and signed: J. M. W. TURNER, 1815.

Oil on canvas, 60½ in. *h.* by 89½ in. *w.* (1·53 × 2·27).

Exhib. R.A., 1815 (94). *See* note to **479**.

508 Ulysses deriding Polyphemus

Centre left, the ship of Ulysses, its crimson and white sails sunlit, its poop and masts crowded with men; sea nymphs beneath; Polyphemus on the cliff above, in mist. Centre right, the sun, rising between an arched rock and golden-brown ships into a resplendent sky.

Oil on canvas, 51 in. *h.* by 79 in. *w.* (1·29 × 2·00).

Exhib. R.A., 1829 (42). Turner Bequest, 1856.

523 Ancient Rome: Agrippina landing with the Ashes of Germanicus

River, bridge, and many piled-up buildings in the quiet gold light of late afternoon—the white full moon in a pale blue sky. In the left foreground, many figures and boats, rich gold, brown and crimson; right foreground, against cold blue shadows, a group of women and children, crimson, gold and orange.

Oil on canvas, 35 in. *w.* by 47½ in. *h.* (0·89 × 1·21).

Exhib. R.A., 1839. Turner Bequest, 1856.

524 The Fighting Temeraire towed to her last Berth

Left, the Temeraire, in silvery light, towed by a small dark tug. Right foreground, a dark buoy; right distance, the sun setting behind shipping. Bluish horizon. Sky, salmon and primrose, with crescent moon left.

Oil on canvas, 35½ in. *h.* by 47½ in. *w.* (0·90 × 1·20).

The Temeraire; built 1798; at Trafalgar, 1805; broken up, 1838.

Exhib. R.A., 1839 (43). Turner Bequest, 1856.

527 Venice: The Bridge of Sighs

Left, the Palace of the Doge, with the Bridge of Sighs connecting it with the State prison to the right. In the foreground, gondolas and barges with figures, and shipping to the right.

Oil on canvas, 24 in. *h.* by 36 in. *w.* (0·61 × 0·91).

Exhib. R.A., 1840 (55). Turner Bequest, 1856.

534 San Benedetto: looking towards Fusina

In the middle distance, right and left, buildings on islands; foreground left, black gondolas. Evening sky, the sun descending through primrose, centre.

Oil on canvas, 24 in. *h.* by 36 in. *w.* (0·61 × 0·91).

Exhib. R.A., 1844 (554). Turner Bequest, 1856.

535 The "Sun of Venice" going to Sea

Centre, the fishing boat "Sol di Venezia," another following; S. Giorgio and the Campanile left, behind.

Oil on canvas, 24 in. *h.* by 36 in. *w.* (0·61 × 0·91).

Exhib. R.A., 1843 (129). Turner Bequest, 1856.

538 Rain, Steam and Speed: The Great Western Railway

The Railway, carried on a high viaduct over a river; on the left a bridge and a town; on the right the open country, vaguely seen through the sweeping rain. A train approaching, a hare running before it.

Oil on canvas, 36 in. *h.* by 47 in. *w.* (0·91 × 1·19).

Exhib. R.A., 1844. Turner Bequest, 1856.

548 Queen Mab's Cave

A rocky island in a lake, in its base the cave glowing with light from within. In the foreground, fairies floating on the water; above, fairies descending on moon beams. Distant landscape right and left; evening sky with new moon on left.

Oil on canvas, 35 in. *h.* by 47 in. *w.* (0·89 × 1·19).

Exhib. B.I., 1846. Turner Bequest, 1856.

1980 Storm off a Rocky Coast

Fragments of wreck are tossed about by winds and waves; and masses of clouds torn by the wind race over the sky.

Oil on canvas, 35 in. *h.* by 47 in. *w.* (0·89 × 1·19).

Founded upon a smaller picture, " The Storm " (Exhib. Guildhall, 1899), said to have been suggested by the gale of November 21, 1840. Turner Bequest, 1856.

1984 Margate from the Sea

The sea is darkened with blue cloud shadows; light breaks through massive clouds, revealing clear blue beyond; right, a brown sail.

Oil on canvas, 35½ in. *h.* by 47½ in. *w.* (0·90 × 1·20).

c. 1840. Turner Bequest, 1856.

1988 Interior at Petworth

In the centre of a square room decorated with mirrors and sculpture, seen through a mist of early sunlight, is a large divan covered with crimson drapery. A table is upset and furniture deranged; lap dogs run about over an orange cloak and feather bonnet. Brilliant sun rays shine down into the octagonal sculpture gallery beyond, and are reflected through the green venetian blinds of a window in an alcove to the right.

Oil on canvas, 35½ in. *h.* by 47½ in. *w.* (0·90 × 1·20).

Painted in 1830, or later. Turner Bequest, 1856.

1993 Yacht Racing in the Solent

Yachts sailing through broken water below the yellow cliff of East Cowes.

Oil on canvas, 17½ in. *h.* by 28½ in. *w.* (0·44 × 0·72).

Painted in 1827. Turner Bequest, 1856.

2067 Tivoli

In the middle foreground a stream and cascade, to the left the steep river bank, on the right two groups of trees. In the middle distance, a town on the ridge of a hill, with distant heights beyond, the whole against a yellow sunset. In the left foreground, two figures, apparently Tobias and the Angel.

Oil on canvas, 35¼ in. *h.* by 47¼ in. *w.* (0·89 × 1·19).

After 1840. An imaginative landscape, based on the scenery of Tivoli. Turner Bequest, 1856.

2680 Sketch for " Walton Bridges "

The bridge, centre distance; a house on left bank; a horse and wagon in the left foreground.

Oil on wood, 14½ in. *h.* by 28½ in. *w.* (0·36 × 0·72).

Painted about 1809. Turner Bequest, 1856.

2691 A Thames Backwater, with Windsor Castle in distance

Foreground, water, with groups of cattle, centre and left; trees by the water's edge on the right; middle distance, meadows and trees, with Windsor Castle in the distance.

Oil on canvas, 33 in. *h.* by 47 in. *w.* (0·84 × 1·19).

c. 1807. Unfinished. Turner Bequest, 1856.

2695 Men with Horses crossing a River

Foreground, left, a group of women ; beyond the river, trees and a distant castle.

Oil on canvas, 33½ in. *h.* by 46½ in. *w.* (0·85 × 1·18).

c. 1807. Unfinished. Turner Bequest, 1856.

2704 Cleeve Mill (?)

Middle distance, wooden bridge with mill on left, and houses and square castellated church tower on right ; foreground, cows in water.

Oil on canvas, 33½ in. *h.* by 45½ in. *w.* (0·85 × 1·15).

c. 1807. Unfinished. *cf.* "Thames from Reading to Walton." Sketch Book XCV, pp. 17, 18. Turner Bequest, 1856.

2705 Weir, with Distant Church

Cows in water in foreground ; weir, in middle distance, with church among trees on right.

Oil on canvas, 34½ in. *h.* by 47 in. *w.* (0·87 × 1·19).

c. 1807. Unfinished. Turner Bequest, 1856.

3133 Woodspring Priory (?)

To the right of a rough road leading to the distant sea the ruins of a Gothic building of grey-brown stone heavily shadowed from the right ; on the left, trees and a white urn on a pedestal.

Oil on canvas, relined, 12½ in. *h.* by 24 in. *w.* (0·32 × 0·61).

Turner Bequest, 1856.

UCCELLO (Paolo) 1397—1475

Florentine School. Paolo di Dono, called Uccello ; born at Florence and brought up as a goldsmith ; assisted Lorenzo Ghiberti with the first of his two doors for the Baptistery of Florence ; famous for his love of perspective ; worked chiefly in Florence, where he died.

583 The Rout of San Romano, 1432

A cavalry victory of the Florentines over the Sienese. Left centre foreground, an armoured knight wearing a red hat, on a white charger ; behind him a youth, bare headed ; two other knights bear a standard displaying the Knot of Solomon, the device of the Florentine Condottiere, Niccolò da Tolentino. Right foreground, a knight on a white charger attacked by three others. On the ground, helmets, broken lances, and a dead man in armour. Background of orange and rose trees ; beyond them a grey-violet terraced hill with archers.

Wood, in tempera, 72 in. *h.* by 125 in. *w.* (1·82 × 3·17).

Formerly called "Battle of S. Egidio." One of a series painted for the Medici (Riccardi) Palace, Florence ; others in the Uffizi (52) and Louvre (1273). From Giraldi Coll. (1844) ; purchased, Lombardi-Baldi Coll., Florence, 1857.

Ascribed to UCCELLO

585 Portrait of a Lady

Head and shoulders, profile left, with gold and pearl head-dress and bodice of crimson and gold brocade. Blue background. Flesh tone, rosy.

Wood, in tempera, 16½ in. *h.* by 11½ in. *w.* (0·41 × 0·29).

Previously School of Pollaiuolo. From Guicciardini and Lombardi-Baldi Colls.: purchased as Isotta da Rimini by Piero della Francesca, 1857.

See also BALDOVINETTI, 758

UGOLINO DA SIENA Active *c.* 1300—*c.* 1339

Sienese School; working in Siena, 1317, and Florence. Died in Siena, probably after 1339.

1188 Betrayal of Christ

Christ, centre, in magenta, crimson, and dark green, turns left front towards Judas who kisses Him; armed soldiers surround Him. Left, Peter striking off Malchus' ear. Background of rocks and trees against a gold sky. Draperies, orange, violet-grey, pale blue and green, green blue and vivid rose pink.

1189 Procession to Calvary

Christ, centre, in a crimson robe, bearing His Cross; a rope round His neck; He advances right, looking back at Mary and the holy women. Behind Him, a group of soldiers, one raising his right hand. Gold background. Colour scheme as in **1188**.

Wood, in tempera, each 13½ in. *h.* by 20¾ in. *w.* (0·34 × 0·52).

1188–89, Fuller Russell Coll. Exhib., Manchester, 1857 (25A and C); R.A. 1878 (178, 184). Purchased out of the Clarke Fund, Fuller Russell Sale, April 18, 1885. *See* note under **4191**.

3375 The Deposition

The Body being lowered from the Cross by three disciples, one kneeling to extract the nail from the feet; draperies, olive green, deep rose, and vermilion and brown-grey. To left, Mary standing, profile right, followed by two women, receives the Body; the women's draperies are deep grey, vermilion, olive green, black and deep rose. Rocks left and right, against a gold sky.

Poplar, 13¾ in. *h.* by 21 in. *w.* (0·35 × 0·53).

Fuller Russell Coll., exhib. Manchester, 1857, and R.A., 1878 (186). Russell Sale, April 18, 1885 (120), bt. H. Wagner. Exhib. New Gall., 1893–94 (26). B.F.A.C., 1904 (10). Presented by Henry Wagner through the National Art-Collections Fund, 1918. *See* note under **4191**.

3376 A Prophet

Head and shoulders, full face; white hair and forked beard, red mantle, green tunic; a nimbus stamped in the gold background. In his hands a scroll incribed . . RI . . OMEN. On the background V.S.A. . . . Perhaps represents Isaiah. Framed in a Gothic arch.

Poplar, 13½ in. *h.* by 10 in. *w.* (0·34 × 0·25).

Fuller Russell Sale, lot 113 or 114, bt. C. Butler; Butler Sale, May 25, 1911 (85), bt. Smith, and subsequently H. Wagner. Exhib. R.A., 1878 (190). Presented by Henry Wagner through the National Art-Collections Fund, 1918. *See* note under **4191**.

3377 Two Apostles

Half length, standing in gothic arches. The left saint has thick brown beard and hair, light brown mantle and vermilion tunic, a red volume on left arm. The right saint with slight fair beard, brown rose mantle, green lined, deep green tunic; a small roll in left hand. Below in the predella three heads of prophets, a dove and wyvern in quatrefoils. Above in the spandrel, a design in a trefoil.

Wood, surface inside each arch, 17½ in. *h.* by 8⅞ in. *w.* (0·44 × 0·22).

Total inside frame, excluding predella, 18½ in. *h.* by 21 in. *w.* (0·47 × 0·53). Predella, 3½ in. *h.* by 21 in. *w.* (0·08 × 0·53); total, including predella, 24 in. *h.* by 21 in. *w.* (0·61 × 0·53).

Fuller Russell Sale, 1885 (110), bt. Wagner. Exhib. Manchester, 1857; R.A., 1878 (189); New Gallery, 1893–94; B.F.A.C. 1904 (2). Presented by Henry Wagner through the National Art-Collections Fund, 1918. *See* note under **4191**.

3378 Two Angels

In the spandrels of an arch, leaning on the arch curves, the left, full-face, in grey tunic and red gold mantle, the right, three-quarters left, in blue green and rose. Variegated wings, gold ground.

Wood, 9⅝ in. *h.* by 20¾ in. *w.* (0·24 × 0·52).

Fuller Russell Sale, 1885 (115), bt. Wagner. Exhib. R.A., 1878 (183); B.F.A.C., 1904 (3), lent H. Wagner. Presented by Henry Wagner through the National Art-Collections Fund, 1918. *See* note under **4191**.

3473 SS. Bartholomew and Andrew

On a gold ground, left, S. Bartholomew, full face, red-brown hair and beard, in maroon cloak over embroidered yellow gown; right, S. Andrew, full face, grey hair and beard, olive-yellow cloak over grey-blue gown, holding a crimson book. The names inscribed on the background.

Wood, each panel 17 in. *h.* by 8¾ in. *w.* (0·43 × 0·22).

Davenport Bromley Coll. Presented by the Earl of Crawford and Balcarres through the National Art-Collections Fund, 1919. *See* note under **4191**.

4191 The Resurrection

Centre, Christ in pale mauve grey, gold-trimmed robe, with gold halo and banner with red cross, steps from the tomb of pale grey stone. In the foreground sleep soldiers in yellow, dull crimson, green and scarlet cloaks, with brown shields and black helmets, gauntlets and sword-belts. Background of grey-brown rocks. On gold ground which forms the sky.

Tempera on panel, in one piece with frame, 13½ in. *h.* by 20½ in. *w.* (0·34 × 0·52).

Waagen Supp. 285. Fuller Russell Coll. (Sale, Christie's, April 18, 1885; No. 122 bt. White); C. Holden-White Coll. (Sale, Christie's, January 16, 1925; No. 105 bt. Martin). Exhib. Manchester Art Treasures, 1857 (No. 12, lent Russell); R.A., 1878 (No. 188, lent Russell). Presented by Viscount Rothermere, 1926.

Nos. **1188–89**, **3375** and **4191** were part of the predella, Nos. **3376–78** and **3473** of the upper structure of the high

altar-piece in Sta. Croce, Florence. Other parts are in the Kaiser Friedrich Museum and private collections. In 16th century removed to dormitory of the neighbouring convent. Young Ottley Coll.; Ottley Sale, 1847; thirteen fragments passed to Fuller Russell Coll. Subsequent histories as above.

UMBRIAN SCHOOL

702 Madonna and Child

The Virgin stands, half length, right front, in crimson tunic, and dark blue mantle, green lined. The Child is seated on her crossed hands held above her waist. He raises His right hand. Behind them a mandorla of cherubim and stars.

Wood, in tempera, 17½ in. *h.* by 12¾ in. *w.* (0·44 × 0·32).

Probably by Antonio da Viterbo. From Öttingen-Wallerstein Coll.; exhib. Kensington Palace as by Raphael, 1824 (25). Presented by Queen Victoria, at the Prince Consort's wish, 1863.

912 The Story of Griselda: the Marriage. [Boccaccio *Decameron* X. 10.]

Left, a hill; the Marquis of Saluzzo, out hunting, meets Griselda, a peasant girl. Centre, their marriage, celebrated before a triple arch. Right, she is robed for the wedding; behind, her father's house with an outside staircase. Colours, vermilion, crimson, silver-grey, puce, black-green and gold.

913 The Story of Griselda: the Separation

Left, the abduction of Griselda's two children. Centre, under a loggia, her divorce. Right, stripped of her robes, she returns to her father's house. Dogs, a monkey, bear, peacock and deer along foreground. Colours, vermilion, red, gold and black.

914 The Story of Griselda: the Restoration

Left, Griselda sweeping the house for the Marquis's second wedding. Centre, a banquet, where she is reinstated as his wife, and restored to her children, now grown up. A cavalcade of horses, horsemen with pennons and camels passing across the background. Colours, magenta, gold, vermilion and green.

912–4 wood, in tempera, each 24 in. *h.* by 61 in. *w.* (0·61 × 1·54).

Ascribed to Bernardino di Mariotto. Exhib. Leeds, 1868 (18–20), as by Pintoricchio, lent A. Barker; B.F.A.C., 1871 (57, 61 and 64). Purchased, Barker Sale (85–87), June 6, 1874.

1304 Marcus Curtius (?)

A fair-haired youth, in blue tunic and rose-coloured pallium, on a prancing horse, profile right; a dagger in his right hand. Flames below. Mountainous background, with a castle crowning the summit of a rock on the left.

Wood, 9¾ in. *h.* by 7¾ in. *w.* (0·24 × 0·19).

Ascribed to Bacchiacca. Purchased from E. Beaucousin, 1860.

2510 Portrait of Raphael (?)

Bust. Long fair hair, small moustache and beard. Wears a black cap.

Wood, 10 in. *h.* by 8 in. *w.* (0·25 × 0·20).

Of doubtful origin, possibly Bolognese. Salting Bequest, 1910.

UNKNOWN

2081 Lulli and the Musicians of the French Court (?)

A 'cellist in grey, seated, left, full figure, looking towards Lulli, who stands, right centre, in a brown peruke, turning a leaf of the score. On each side of him a flautist, seated, in blue, drab, and tabac. Left, a fourth musician stands in slate colour. Background of pillars and landscapes, with a curtain of prune silk, right. Flesh tone, reddish.

Canvas, 62½ in. *h.* by 50 in. *w.* (1·58 × 1·27).

Jean-Baptiste Lulli, 1633–87. An engraved portrait of Lulli, by A. de Saint-Aubin, after C. M. Cochin's drawing from the bust by Colignon at Versailles, was presented by the Comtesse de Coullanges in 1907.

Formerly ascribed to Rigaud. Small replica at Dijon. The identity of the painter and sitters is a matter of doubt. Purchased from the Coullanges Collection, Nancy, 1906.

2526 Peasant and Child

A man stooping over a little child who is helping herself to grapes from a silver dish. Grey-brown tone. Unfinished.

Canvas, 21¼ in. *h.* by 22¾ in. *w.* (0·54 × 0·57).

Ascribed to Villavicencio, but possibly of later date; formerly attributed to Velázquez. From Lord Clare and Sir J. C. Robinson Colls. Salting Bequest, 1910.

D.D.V.

1017 A Landscape

In the middle distance a village, a church on the left, a château on the right. In the centre an avenue; right, a formal garden, with gardeners and two ladies walking. In the foreground a road; right, three ladies playing on instruments. Distant mountainous landscape, greenish in tone. Draperies, canary yellow, lilac, grey and red. Signed: D. D. V., 1622.

Canvas, 55 in. *h.* by 71 in. *w.* (1·39 × 1·80).

Ascribed to David Vinckeboons. The landscape has been ascribed to Joos de Momper. Wynn Ellis Bequest, as Flemish School, 1875.

VAILLANT (Wallerant) 1623—1677

Flemish School. Born at Lille, the eldest of five brothers, also painters. Studied under Erasmus Quellinus at Antwerp. Worked at Middelburg, Amsterdam, Frankfort, Paris, and possibly England. Died at Amsterdam.

3591 The Young Artist

Foreground, right centre, a boy in yellow-brown coat, profile left, is seated on a low chair, reading a book on his lap. An open folio is propped against a bench, on which is a cast. Behind, casts of heads. In background, olive green-brown wall with, right, a shelf from which hangs a cloth.

Canvas, 50¾ in. *h.* by 39¼ in. *w.* (1·29 × 1·00).

Formerly attributed to J. F. Nollekens (1702–48). There is a mezzotint by Vaillant himself after the picture. A replica, formerly in the Duke of Leinster's Collection (Christie's, May 14, 1926, No. 100), is in the Louvre. Presented by Mr. and Mrs. J. G. Lousada through the National Art-Collections Fund, 1921.

VALDÉS LEAL (Juan de) 1630—1691

Spanish School; born, Cordova; pupil of A. del Castillo, influenced by Murillo; worked and died at Seville.

1291 Assumption of the Virgin

The donor below, right, his mother the donatrix, left, half lengths; above them the Virgin in a long white robe and a blue mantle, raised into heaven by angels. Above, left, the Eternal, in glory. Signed on a scroll below: VALDES (?) (in monogram) FAC 1661.

Canvas, in oil, 74½ in. *h.* by 80½ in. *w.* (1·89 × 2·04).

Acquired in Spain by Capt. Charteris. Exhib. B.I., 1862 (73), lent Charteris. Purchased from Lady Louisa Charteris, 1889.

VAN DYCK *See* DYCK (Sir Anthony van)

VAN EYCK *See* EYCK (Jan van)

VANNUCCI (Pietro) *See* PERUGINO

VELÁZQUEZ (Don Diego de Silva y) 1599—1660

Spanish School. Born in Seville, the son of Juan Rodríguez and Gerónima Velázquez, whose family name he bore. Studied under F. Herrera the elder and Pacheco, whose daughter he married. Visited Madrid, 1622 and 1623, becoming court painter. At Rubens' advice (in Madrid, 1628–9) he visited Rome and Naples, 1629, returning to Madrid, 1631; revisited Italy in 1644–51; managed the betrothal ceremonies of Louis XIV. to the Infanta María Teresa, 1660; died at Madrid.

197 Philip IV hunting the wild Boar

Right, inside a paling, carriages; a crowd across the foreground; a large tree left, two hounds in leash at the foot; three standing cavaliers, one in a rose-coloured cloak, and several horses, right; wooded hills and cloudy sky behind.

Canvas, 74 in. *h.* by 123 in. *w.* (1·88 × 3·12).

Formerly in the Royal Palace at Madrid, presented by Ferdinand VII. to Lord Cowley. Exhib. B.I., 1838 (6). In the early part of the nineteenth century was injured by heat during relining and partly repainted by George Lance. A copy is in the Prado. Purchased from Lord Cowley, 1846.

745 Philip IV when elderly

Bust, three-quarters right, facing right front; broad outstanding collar; black silk tunic with gold braid on shoulders; buttons to

the throat, gold chain round the neck, with the Order of the Golden Fleece. Grey background, silvery tone.

Canvas, 25 in. *h.* by 20½ in. *w.* (0·63 × 0·52).

From Prince Demidoff Coll., Florence. Purchased from Sano, Paris, 1865.

1129 Philip IV when young

Full length, standing, three-quarters right, in doublet and trunk hose of brown brocaded with silver, black cloak, silver-grey sleeves and brown gloves. A stiff cambric collar; on a chain round his neck the Order of the Golden Fleece. In his right hand a letter, on which is inscribed *Señor Diego Velazquez Pintor de. . . .* His left hand on the hilt of his sword. A grey hat with feathers on the table, right. In background, a crimson curtain.

Canvas, 78 in. *h.* by 44 in. *w.* (1·98 × 1·11).

Taken from the Palace, Madrid, by General Dessolle; bt. by Woodburn from his daughter; sold to Beckford; according to Buchanan bought in at a Beckford Sale; apparently not in 1823 Sale. Purchased, Hamilton Palace Sale (1142), July 8, 1882.

1148 Christ at the Column: a Vision of S. Bridget

Christ, wearing a loin-cloth, seated on the ground, centre, His body three-quarters left, the head front, His hands bound to the column, left. Right, S. Bridget of Sweden kneels in bluish-white; behind her an angel standing, dressed in sienna-brown over plum colour. Grey tone.

Canvas, 63½ in. *h.* by 80 in. *w.* (1·61 × 2·03).

A drawing, either for or from the angel, is at Gijón, Spain. Exhib. B.I., 1860 (81), lent Lumley. Presented by Lord Savile, 1883.

1315 Admiral Pulido Pareja

Full length, standing three-quarters right; black velvet doublet with full breeches, black stockings and shoes; the sleeves of silver brocade. Crimson sash, edged with gold thread. Warm grey background. Flesh tone, red-brown. Inscribed: ADRIAN PVLIDO PAREJA and: *Di° Velasq^z Philip IV a cubiculo, eiusq. pictor*, 1639.

Canvas, 81 in. *h.* by 44 in. *w.* (2·05 × 1·11).

Has been attributed to Mazo and J. de Pareja. A version at Woburn with a background of shipping. In Radnor Coll., *c.* 1836; exhib. R.A., 1873 (149). Purchased from Earl of Radnor, with the aid of gifts from Lord Rothschild, Sir E. Guinness, Bart., and Charles Cotes, 1890.

1375 The House of Martha

Left, a kitchen-maid, nearly full face, half length, at a table using a pestle and mortar; an elderly woman touches her shoulder. On the table four fish in a dish, a plate of eggs, and a water jug. Right background a picture of Christ seated, Martha standing, and Mary kneeling. Tone, heavy red-brown.

Canvas, 23¼ in. *h.* by 40¼ in. *w.* (0·59 × 1·02).

First, or Sevillian period. Bequeathed by Sir William H. Gregory, 1892.

2057 Venus and Cupid : " The Rokeby Venus."

The goddess lies naked on a couch covered with a white cloth and black silk drapery, her back turned, her feet left ; she looks at her reflection in a black-framed mirror, held by a cupid kneeling left ; his scarf is blue, rose-pink ribbons round his hands ; deep rose curtain in background. Flesh tone, silvery.

Canvas, 48½ in. *h.* by 69 in. *w.* (1·23 × 1·75).

In the possession of Don Gaspar de Haro, Conde Duque de Olivárez, 1682 ; part of his daughter's portion when she married the Duque de Alba, 1688. In Alba Coll., 1758 ; later in that of Godoy. In Buchanan's list of imported pictures, 1813 ; sold to Morritt, of Rokeby Hall, Yorks. Exhib. Manchester, 1857 (787) ; R.A., 1890 (135). Sold by H. E. Morritt, 1905, bt. Agnew, from whom it was acquired by the National Art-Collections Fund and presented 1906.

Ascribed to VELÁZQUEZ

232 The Adoration of the Shepherds

Left, facing half-right, the Virgin kneels behind the Manger, in dark green over dull rose. Behind, centre, S. Joseph, in brown ; right, a woman with a basket in a doorway ; dark sky and angel with scroll above. Below, an old woman bending to left, two kneeling shepherds, and two boys, one offering a bird. Two lambs in front. Colours, dull red, dull green and yellow grey. Reddish flesh tone.

Canvas, 91 in. *h.* by 66 in. *w.* (2·31 × 1·67).

Most probably a very early work influenced by Pacheco. Also attributed to Zurbarán, Pacheco and Pablo Legote, to whom is ascribed the similar " Visitation " at Budapest. An old copy is in private possession at Barcelona. Painted for the Aguilar family. Bought for Louis-Philippe by Baron Taylor, from Aguilar Coll., *c.* 1835. Purchased, Louis-Philippe Sale, as by Velázquez (250), May 13, 1853.

VELDE (Adriaen van de) 1635–36—1672

School of Amsterdam. Born at Amsterdam ; studied under his father Willem the elder, Wynants and Wouwerman at Haarlem, and under Paul Potter ; collaborated with Ruisdael, van der Heyden and Hobbema. Died at Amsterdam.

867 The Farm Cottage

An ivy-grown dead oak, centre, and a woman milking ; left, a man with a pail ; right, four cows, two standing, profile right ; buildings in left background. Signed : *A. V. Velde*, 1658.

Canvas, 20 in. *h.* by 24½ in. *w.* (0·50 × 0·62).

Sm. 90. De Groot, 95. Sales : Werther (Amsterdam), 1792 ; Clos, 1812 ; d'Alberg, 1817 ; La Fontaine, 1822 (London), bt. in ; Varoc, 1822. Peel Coll. 1834. Purchased with it, 1871.

868 The Ford

Centre, a man wading, leading a bull ; left, a woman carrying a lamb ; a goat and sheep, foreground. Hot tone.

Canvas, 13 in. *h.* by 14⅓ in. *w.* (0·33 × 0·36).

Sm. 8. De Groot, 69. Sales; Selle, Paris, 1761; Randon de Boisset, 1777; Praslin, 1793; Helsleuter, 1802. Exhib. B.I., 1818 (26), lent Clarke; Clarke Sale, May 9, 1840 (98), bt. Seguier. Peel Coll., 1834. Purchased with it, 1871.

869 Frost Scene

A frozen river, many figures; right foreground four golf players, a man, profile right, about to drive. Left, a man and woman pushing a sledge; beyond them a booth with a sign; tone, grey-brown. Signed: *A. V. Velde, f.* 1668.

Wood, 11½ in. *h.* by 14 in. *w.* (0·29 × 0·35).

Sm. 31. De Groot, 371. Sales; Mariette, 1775; Prince de Conti, 1777; Pourtalès May 19, 1826, bt. Smith and Emmerson. Peel Coll., 1834. Purchased with it, 1871.

982 Forest Scene

Outside a coppice a flock of sheep; three lying, one standing in sunlight, right; shepherd and dog in shadow, left. Trees in background. Clear fresh tone. Signed: *A. V. Velde, f.* 1658.

Oak, 11 in. *h.* by 18 in. *w.* (0·27 × 0·45).

De Groot, 207. Wynn Ellis Bequest, 1875.

983 Bay Horse

A cob standing profile right, centre, a white cow lying at his heels; a goat, profile right, right. Buildings in sunlight and shadow in left background. Clear warm tone. Signed: *A. V. Velde*, 1663.

Canvas, 12 in. *h.* by 14¼ in. *w.* (0·30 × 0·36).

De Groot, 208. Possibly Wheeler Sale, 1871. Wynn Ellis Bequest, 1875.

984 Landscape with Cattle

A bull-calf standing profile right. Behind him a calf and sheep lying down; in the left background a horse. A cottage and high cliff in the left and centre background. Clear warm tone.

Oak, 9¼ in. *h.* by 11¾ in. *w.* (0·23 × 0·29).

De Groot, 209. Wynn Ellis Bequest, 1875.

1348 Landscape with a Goat and Kid

A white goat standing profile right, centre, behind her a kid; both in sunlight. A tree in the left corner; coppice in background. Clear warm tone.

Canvas, 15¾ in. *h.* by 19¼ in. *w.* (0·40 × 0·48).

De Groot, 326. Purchased from E. Habich, Cassel, 1891.

2572 The little Farm

A farm near a stream with a herdsman and cattle, a shepherd and a flock of sheep. Warm tone. *A. V. Velde*, 1661.

Canvas, 12½ in. *h.* by 14 in. *w.* (0·31 × 0·35).

De Groot, 81. Perkins Sale, June 14, 1890 (25), bt. Colnaghi. Possibly exhib. B.I., 1836 (51), lent Perkins. Exhib. R.A., 1891 (91), lent Salting. Salting Bequest, 1910.

VELDE (Jan Jansz. van de) 1622—after 1660

School of Amsterdam. Perhaps son of J. v. de Velde the engraver, and born at Haarlem; settled at Amsterdam, 1642.

1255 Still Life

A Rhenish " Roemer " green glass goblet, with bossed stem, half filled with wine, left centre ; left, two oyster shells ; right, a halved lemon, another lemon, and a knife. Signed : *Jan van de Velde fecit, An.* 1656.

Wood, 15¼ in. *h.* by 12¼ in. *w.* (0·38 × 0·31).

Presented by Lord Savile, 1888.

VELDE (Willem van de) the Younger, 1633—1707

School of Amsterdam. Son of Willem the elder ; born at Amsterdam, and studied under his father and Simon de Vlieger ; established with his father in England in the service of Charles II and James II from 1677. In Amsterdam, 1688 ; died in Greenwich.

149 A Calm at Sea

Two vessels, with hanging main sails, at anchor, centre ; a skiff on the left rowing to them. In right foreground a man on a sand spit by a row boat. A brigantine in the right distance. Clear grey tone. Signed : W. V. V.

Wood, 8 in. *h.* by 11 in. *w.* (0·20 × 0·27).

150 Gale at Sea

A packet boat, with flying sails and pennant, lit by a shaft of light, right ; a skiff in the left corner in shadow. Low steely tone. Signed : W. V. V.

Canvas, 9 in. *h.* by 13 in. *w.* (0·22 × 0·33).

With **149**, Lord Farnborough Bequest, 1838.

870 Shipping in a Calm

A dogger, with hanging sail, left foreground ; behind, a frigate ; ships in the offing. Silvery, opal tone. Signed : *W. V. Velde*, 1657.

Canvas, 21 in. *h.* by 24½ in. *w.* (0·53 × 0·62).

Sm. 112. Watson Taylor Sale, June 13, 1823 (61), bt. for Peel Coll.

871 Coast Scene ; Calm

Two doggers lying in a harbour, low water on the left ; men bathing from a boat with furled mainsail in the right mid-distance. Several ships in distance. A fisherman in right foreground. Cool, clear, opalescent tone ; warm clouds. Signed : *W. V. Velde*, 1661.

Canvas, 25 in. *h.* by 28 in. *w.* (0·63 × 0·71).

Sm. 229. From Duc de Berri Coll., Paris (1830) ; Christie's Sale, April-June, 1834, bt. Nieuwenhuys ; Peel Coll., 1835.

872 Shipping off the Coast

A slight breeze ; two fishing boats lowering sail, left and centre foreground ; a frigate firing, right distance ; sand hills, left horizon. Steely tone, warm clouds. Signed : W. V. V.

Wood, 16½ in. *h.* by 22½ in. *w.* (0·41 × 0·52).

Sm., 92. From Colls. Nieuhoff (1777) ; Hart Davies, June 1, 1814 (15) ; Townsend (1818) ; exhib. B.I., 1823 (76), lent Peel.

873 Coast of Scheveningen

Small breakers on the shore. Centre, a trawler grounded ; two behind it on the left coming in. Left foreground, two men and a dog ;

right; a hooded chaise and horse; beyond, men and women. Right distance, Scheveningen. Gold-grey tone. Figures by A. van de Velde.

Canvas, 17¼ in. *h.* by 22½ in. *w.* (0·43 × 0·57).

Sm., 119. From Schimmel-Penninck Coll. (1819); Pourtalès, bt. Smith and Emmerson, probably before 1826 Sale; in Peel Coll., 1835.

874 Calm at Sea

A Dutch frigate, left, broadside on; an English cutter, right foreground, bow on, with a topsail set, and other vessels, becalmed. Small boats communicating with the ships. Low grey tone.

Wood, 9 in. *h.* by 10½ in. *w.* (0·22 × 0·26).

Sm., 11. From Colls. Choiseul (1772), Conti (1777), Barchard (1828); in Peel Coll., 1835.

875 A light Breeze

A dogger, centre, bow on, heeling over under full sail. Beyond, a Dutch frigate, a flag on her stern, sailing to right distance. A trawler tacking to the right; other vessels in the distance. Grey tone.

Wood, 9½ in. *h.* by 11½ in. *w.* (0·24 × 0·29).

Sm., 87. Hart Davies Sale, June 1, 1814 (8); Lapeyrière (1825), bt. Delahante; Zachary (1828); in Peel Coll., 1835.

876 A Gale

Right foreground a fishing smack, the sea washing over her; left, middle ground, a frigate approaching with bellying sails; a second frigate at anchor in the right distance; a dark clouded sky. Low steely tone. Signed: W. V. V.

Canvas, 12½ in. *h.* by 15½ in. *w.* (0·31 × 0·39).

Sm., 159. From Colls. de Jongh and Pourtalès (1826); in Peel Coll. (1835). **870–876** all purchased with Peel Coll., 1871.

977 Ships at Anchor

A frigate flying a flag, at anchor in the right mid-distance. In the left foreground a trawler advancing, heeling over to the right; a buoy in the right corner. Grey tone. Signed: V. V.

Oak, 8 in. *h.* by 11½ in. *w.* (0·20 × 0·29).

In Wynn Ellis Coll., *c.* 1855.

978 River Scene

Dutch shipping, vessels saluting. A state barge, with sweeps out, in the centre, trumpeters sounding a salute on each side in other vessels. A vista centre; shipping left and right; a skiff with passengers right corner, alongside a gilded barge flying a blue pennant with "W. V. V." in a laurel wreath.

Canvas, 35½ in. *h.* by 49 in. *w.* (0·90 × 1·24).

979 Shipping

A stiff breeze. Various vessels riding out the gale. A frigate in the centre mid-distance, her head pointing to the right distance: a lugger approaching on the right. Low grey tone.

Canvas, 13 in. *h.* by 14 in. *w.* (0·33 × 0·35).

980 A Calm ; Vessels saluting

A jetty and boats in right foreground ; centre, a boat rowing off to a frigate. Luminous grey-gold tone. Signed : W. V. V.

Canvas, 16½ in. *h.* by 19½ in. *w.* (0·41 × 0·49).

Sm., 247. Bt. at Rotterdam by Netscher ; in Solly Coll., 1835 ; Wynn Ellis, 1855.

981 Ships in a Storm

Three vessels with furled sails, tossing. A frigate in left foreground, her head left ; another centre mid-distance, sailing right ; the third in right distance. Dark sky. Signed : *W. Vander. Velde, Londio.* 1673.

Canvas, 29 in. *h.* by 37 in. *w.* (0·73 × 0·93).

In Wynn Ellis Coll., 1834, from Duke of Baden Coll., Karlsruhe. **977–981** all Wynn Ellis Bequest, 1875.

2573 Seascape

A coaster, a fishing boat and ships of war bending to the gale, under an overcast sky. Steely tone. Signed : *W. V. Velde*, 1658.

Canvas, 21½ in. *h.* by 27¾ in. *w.* (0·54 × 0·69).

Sm., 107. Reynders Coll. (1821) ; in Peel Coll., 1835. Sold 1897, bt. Agnew. Salting Bequest, 1910.

2574 Calm : Shipping

Three vessels, two with main sail set, are beached on a flat sandy shore ; a small boat, left. Two men wading. Other craft on a calm sea. Blue sky, clear silvery tone. Signed : W. V. V.

Canvas, 12½ in. *h.* by 14¼ in. *w.* (0·31 × 0·36).

Bateman Sale, April 11, 1896 (147). Salting Bequest, 1910.

VELSEN (J. van) Active 1631–2

Dutch School. Painted in the manner of Palamedes and P. Codde. Perhaps the J. J. van Velsse who was 1625 a master in Delft.

2575 A Musical Party

Centre, seated, young man, profile left, in pale buff, with a black hat, playing the violin ; a woman, profile right, in red skirt, white mutch and black bodice ; a man, full face, in old rose. Light falling from the left. Left foreground, a man stands in shadow, nearly profile right. Grey tone. Signed : *J. V. Velsen*, 1631 (J. and V. in monogram).

Wood, 15¾ in. *h.* by 21¾ in. *w.* (0·40 × 0·55).

Doetsch Coll. ; No. 380. Sold at Christie's, 1895. Engraved by Aveline. Salting Bequest, 1910.

VENETIAN SCHOOL XIV CENTURY

3543 S. Jerome

S. Jerome, in a scarlet cloak and hat and crimson gown, treating his lion's paw. He sits on a yellow throne in a landscape of grey and pink rocks, with a grey red-roofed church ; gold sky.

Wood, 13½ in. *h.* by 10¾ in. *w.* (0·34 × 0·27).

An icon. Formerly ascribed to School of Siena. Given by John Ruskin to William Ward, and bought from him. Lent to Burlington Fine Arts Club, 1905 (8), as Niccolò di Buonaccorso. Presented by A. A. de Pass, 1920.

3893 The Dead Christ

Half length, body front, head inclined left, beard and long brown hair, naked save for white loin cloth, hands crossed at the waist. Stands within a sarcophagus, against a dark blue cross, inscribed at the top INRI in gold letters. Blood flows from the wounds. Above, two censing angels, three-quarter length, in gold robes. Gold background.

Tempera on wood, arched top, 20⅝ in. *h.* by 12 in. *w.* (0·52 × 0·30).

The glass is apparently 15th century Venetian. C. Butler Coll. (Christie's, 1911, No. 15 as School of Cimabue). Presented by Henry Wagner, 1924.

4250 Virgin and Child Enthroned; with scenes from the Life and Miracles of the Virgin

Polyptych of nine subjects painted on five panels, with a predella. *Centre:* The Virgin and Child. The Virgin, in a gold-patterned green-lined blue mantle over a pink robe, is seated upon a low dais, mottled red to simulate marble. At her feet, a crescent moon; on her breast, the sun. With her hands she supports the Child, in a gold-patterned scarlet dress, trimmed with white fur, standing on her right knee, His arms round her neck. On a gold ground, which forms the background. Inscribed in Gothic letters: *Maria. R. Hvm . . . s. Left side:* Above (i) Joachim's offering refused, (ii) Joachim's dream; below (i) the Meeting of Joachim and Anne, and (ii) the Birth of the Virgin. Joachim and Anne have their names inscribed near them and the Virgin is marked by the inscription MR THV̄ in Greek characters. *Right side:* Above (i) The appearance to S. Elsinus, during his journey to Denmark at the command of William I, of a bishop saint bearing a scroll inscribed: (*Si*) *vis mortem euadere concepciōz virginis celebrabis*, (ii) S. Elsinus preaching; below (i) and (ii) A sacristan, drowned on his way to visit his mistress, saved by the intercession of the Virgin. In each subject, the landscape or architectural setting is grey-brown or grey-green, against which carmine-pink buildings, with blue, green, scarlet, white and black costumes stand out. Gold grounds. *Predella:* Christ in the centre, and twelve Apostles, including S. Matthias. Figures seen bust length, each in mantle and robe, with emblem. In the costumes, various blues, olive-green, pink and scarlet predominate. Gold ground. The name inscribed to the right of each figure.

Tempera on wood. Centre panel, 29½ in. *h.* by 18½ in. *w.* (0·75 × 0·47); outer panels, 25 in. *h.* by 10½ in. *w.* (0·64 × 0·27); inner panels, 25 in. *h.* by 11 in. *w.* (0·64 × 0·28); Predella, 5½ in. *h.* by 70 in. *w.* (0·14 × 1·78).

The centre panel belongs to the School of Lorenzo Veneziano, and appears to be by a different hand from the others, which have been ascribed to Maestro Stefano di Sant'Agnese. Perhaps Graham Coll. (Sale, Christie's, April 8, 1886, No. 224, bt. Clifford.) Bequeathed by H. E. Luxmoore, 1927.

VENETIAN SCHOOL XV–XVI CENTURY

595 Portrait of a Lady

Nearly half length, three-quarters right, standing behind a parapet on which her left hand rests ; in a warm brown dress with full sleeves.

Canvas, 28½ in. *h.* by 22 in. *w.* (0·72 × 0·55).

Possibly by A. Badile. Purchased as by Zelotti from Menchetti, Rome, 1858.

930 The Garden of Love

In the foreground a small rivulet ; left, a man standing, a fiddle in his hand ; behind him a woman, her right hand full of roses. Across the rivulet, a man in red suit and cap seated, and a woman reclining at his side. In middle distance, two men, and, beyond, two figures conversing.

Canvas, 87 in. *h.* by 59 in. *w.* (2·20 × 1·49).

Formerly described as "School of Giorgione." Possibly by Girolamo Muziano. Wynn Ellis Bequest, 1875.

1123 Venus and Adonis ; and the Story of Myrrha

Adonis is seated embracing Venus, who wears a chaplet of flowers in her hair. Behind her, right, Cupid aims a dart. Landscape background. In the distance the story of Myrrha, including the birth of Adonis, her son.

Panel, 30¼ in. *h.* by 52 in. *w.* (0·76 × 1·32).

From the Hamilton Sale as by Giorgione (383), June 24, 1832.

1377 Adoration of the Shepherds

Before a porch, disclosing steps and a loggia ; the Child lies in a manger, with the Virgin and the child S. John left ; S. Joseph behind ; two Shepherds right. Landscape background. Right middle distance, the Magi approaching.

Canvas, 43½ in. *h.* by 61½ in. *w.* (1·10 × 1·56).

Has been ascribed to School of Friuli. A Ferrarese influence noticeable. Manfrini Coll., Venice, as Savoldo. Bequeathed, as Savoldo, by Sir William H. Gregory, 1892.

1695 Landscape with Nymphs and Shepherds

Right foreground, a woman standing nearly full face, naked except for rose-pink drapery held round her knees by a little naked boy. In her hands are roses. Right centre, a woman reclines naked on white drapery, facing, her feet to right, where sits a naked boy, his back turned. Behind, a tree and stump ; left, trees, a shepherd and shepherdess, a goat and sheep ; centre mid-distance, a farm. Sharp blue hills against a yellow horizon. Flesh tone, warm yellow.

Wood, 18¼ in. *h.* by 34¾ in. *w.* (0·46 × 0·87).

Sometimes attributed to Campagnola ; but has points of resemblance to Battista Dossi. The smooth painting suggests a northern influence. Acquired by the Victoria and Albert Museum 341—1878, Mitchell Bequest ; catalogued as Venetian School. Lent by the V. and A. Museum, 1900.

2095 Man in Black

Bust, turned slightly left ; dark brown hair cut in a fringe over the eyebrows. Black cap and dress, with narrow white collar-band.

Behind, a warm green curtain and, left, a hilly landscape with buildings and a lake. Tone, warm brown-grey.

Wood, 12¾ in. *h.* by 10⅝ in. *w.* (0·32 × 0·27).

Exhib. New Gallery, 1893–94 (137), lent by Misses Cohen, as by A. da Messina. John Samuel Coll., bequeathed by the Misses Cohen, 1906.

3075 Madonna and Child with S. Joseph and female Saint

The Madonna, in crimson with white veil, seated on a ledge, the Child on her lap. S. Joseph, right, in dark green dress and orange mantle supports the Child's right foot in his left hand. Left, S. Catherine (?), in yellow robe and crimson cloak, with a crimson banner and palm branch. Blue sky; white clouds.

Wood, 20⅝ in. *h.* by 27 in. *w.* (0·52 × 0·68).

Attributed to Licinio and to Girolamo da Santa Croce, but so completely repainted as to defy precise identification. Bought by Layard from the Tanara family, Verona. Layard Bequest, 1916.

3084 The Dead Christ with the Virgin and Saints

The dead Christ, seen to the knees, on Mary's lap; to left, kneel SS. John and Peter; behind them Joseph of Arimathaea; to right, sit the Magdalen and S. Anne; the Holy Sepulchre behind. In the background a city with a bridge, a Calvary and mountains. Deep blue sky, orange light at the horizon. At the base a ledge with painted reliefs and a cartellino inscribed: *Andreas luciani fecit desipulus Ioannes belinus.*

Wood, 44 in. *h.* by 36¼ in. *w.* (1·11 × 0·92).

Formerly ascribed to Sebastiano del Piombo, from a misreading of the inscription. Nothing is at present known of Andrea Luciani. From Manfrini Coll., there assigned to Cima, from whose Pietà at Petrograd it was apparently copied, with certain variations. A related picture by Cima is at Modena. Restored by Molteni, who found the cartellino. Layard Bequest, as Sebastiano del Piombo, 1916.

3107 Solomon and the Queen of Sheba

Solomon seated, left centre, under a canopy before an Ionic portico; the Queen, attended by train-bearers, kneeling at his feet. Centre background, a large Corinthian portico; right, a harbour with gondolas; porters unloading the Queen's gifts across foreground.

Canvas, 30¾ in. *h.* by 73 in. *w.* (0·78 × 1·85).

Attributed to Paolo Farinati and Lambert Sustris. Bought by Layard in Madrid, ascribed by him to Bonifazio. Layard Bequest, 1916.

VENETIAN SCHOOL XVIII CENTURY

1102 Andrea Tron, Procurator of S. Mark's, Venice

Full length, nearly full face; the right hand raised, pointing left; gloves in left. A curtain left; right, a table with an inkstand. Grey tone. Original frame, with the armorial bearings of the Tron family.

Canvas, 98¼ in. *h.* by 65½ in. *w.* (2·49 × 1·66).

Formerly ascribed to Pietro Longhi; perhaps by Alessandro Longhi. Purchased from M. Guggenheim, Venice, 1881.

4041 A Gentleman in an Embroidered Coat

Half length, three-quarters right. Wears short wig, gold-embroidered dull green coat, red and silver flowered vest, white cravat. Dark grey-brown background.

Oil on canvas, relined, 29½ in. *h.* by 25¾ in. *w.* (0·75 × 0·65).

Has been ascribed to Pietro Longhi. Claude Phillips Bequest, 1924.

VENEZIANO (Bartolommeo) 1480—1555

Venetian School. Follower of Giov. Bellini, influenced later by Milanese School; dated works, 1502–55; probably worked in Lombardy.

287 Lodovico Martinengo

Three-quarter length, standing, his head three-quarters left, the right hand on the breast, holding a glove. Red mantle and cap with a white ostrich plume, the dress of the Compagnia della Calza. A green curtain behind. Signed on a scroll: LUDOVICUM MARTI. ÆTATIS SUÆ AN. XXVI. BARTOLOM. VENETUS FACIEBAT MDXXX. XVI. ZUN.

Wood, 41¼ in. *h.* by 28 in. *w.* (1·04 × 0·71).

Purchased from Girolamo Martinengo Coll., Venice, 1855.

631 Portrait of a Lady

Bust portrait, in a brocade dress trimmed with embroidery; her hair in a net.

Wood, 14½ in. *h.* by 12 in. *w.* (0·36 × 0·30).

Formerly ascribed to Bissolo and Gent. Bellini. From Bourgeois Coll.; purchased from E. Beaucousin, Paris, 1860.

2507 Portrait of a Lady

Half length, black dress with white sleeves. She wears a necklace and a jewel on her forehead.

Wood, 21½ in. *h.* by 17¼ in. *w.* (0·54 × 0·43).

From Alessandro Castellani Coll. Salting Bequest, 1910.

VENEZIANO (Domenico) *See* DOMENICO VENEZIANO

VENUSTI (Marcello) d. after 1579

Roman School. Born at Como; probably pupil of Perino del Vaga in Rome, where he met Michelangelo and copied his designs.

1194 Christ driving the Traders from the Temple

Christ advances, profile left, centre, driving the traders to left and right. The altar, centre background; spiral pillars left and right. The figures from designs by Michelangelo.

Wood, 23¾ in. *h.* by 15¼ in. *w.* (0·60 × 0·38).

From Borghese Gallery; Lawrence Sale, May 15, 1830 (122), bt. Woodburn; Hamilton Sale, June 24, 1882 (402), bt. Mainwaring; purchased Lewis Fund, Beckett-Denison Sale (911), June 13, 1885.

1227 The Holy Family: "Il Silenzio"

The Virgin seated centre, in pale rose, with legs crossed; right, the boy Christ asleep, His right arm hanging down. Above Him

S. Joseph and S. John, left, his finger on his lips. A green curtain behind. From Michelangelo's design.

Wood, 16½ in. *h.* by 10¾ in. *w.* (0·41 × 0·27).

From Borghese Gallery and Hamilton Palace, June 24, 1882 (380) (?), bt. for Lord Windsor; purchased from Agnew, Lewis Fund, 1887.

Ascribed to VERBEECK (Pieter Cornelisz.) *d.* after 1658

Haarlem School. Born at Haarlem; said to have been in Alkmaar, 1635; in the Haarlem Guild, 1645; pupil of Wouwerman and Gillis Schagen.

1009 The old grey Hunter

In the left foreground, a huntsman with scarlet breeches lying under a tree holding the bridle of a grey horse. A sleeping greyhound by him. In the distance, another sportsman with two dogs. Falsely signed: *Paulus Potter, f.*

Oak, 12½ in. *h.* by 10½ in. *w.* (0·31 × 0·26).

De Groot, 151, as by Potter. In the British Museum (Sheepshanks Coll.) is an etching, in reverse, of the horse, man and dog, catalogued as by Jan Le Ducq. Exhib. B.I., 1842 (137), lent Fitz-Gibbon. Clare Coll., 1864; Delafield Sale, 1870, bt. Pearce. Wynn Ellis Bequest, as by Potter, 1875.

VERMEER (Jan) of DELFT 1632—1675

Delft School; also called VAN DER MEER; born at Delft; pupil of Carel Fabritius; in the Guild, 1653; died at Delft.

1383 Lady standing at the Virginals

Centre, in a room paved with white and black, a lady, her hands on the keys; white satin skirt, blue silk bodice. On the wall a picture of Cupid and a landscape. Signed: *I. V. Meer* (I. V. M. in monogram).

Canvas, 20 in. *h.* by 18 in. *w.* (0·50 × 0·45).

De Groot, 23. Sold at Amsterdam, 1714; Danser-Nyman Sale, 1797; Solly Coll.; sold in London in 1847. Later in the possession of Thoré Bürger. Purchased from Messrs. Lawrie, 1892.

2568 Lady seated at the Virginals

Right, a young lady in blue, her hands on the keys, her head turned towards the spectator. A landscape on the inside of the open lid. A 'cello in left foreground, with a curtain above. The floor paved in black and white. On the wall behind hangs a painting by Dirck van Baburen, *The Procuress*, now in the Rijks Museum. The same picture appears in the *Concert* by Vermeer, Gardner Coll., Boston. Signed: *I. V. Meer* (I. V. M. in monogram).

Canvas, 20¼ in. *h.* by 18 in. *w.* (0·51 × 0·45).

De Groot, 25. In Thoré Bürger Coll. Exhib. R.A., 1894 (93), lent Humphry Ward. Salting Bequest, 1910.

See also SWEERTZ, 1699

VERMEULEN (Andries) 1763—1814

Dutch School. Born at Dordrecht; son and pupil of C. Vermeulen; died at Amsterdam.

1850 Scene on the Ice

Sleighers, right, a white horse prominent; shed and bare tree left. Signed: *A. Vermeulen.*

Wood, 15 in. *h.* by 19 in. *w.* (0·38 × 0·48).

Bequeathed by Miss Susannah Caught, 1901.

VERNET (Claude-Joseph) 1714—1789

French School. Born at Avignon; taught by his father Antoine, and by Adrian Manglard; went to Italy, 1732; returned to Paris, 1752; member of Academy, 1753; died at Paris.

201 A Sea Port

In the foreground, rocks on which stand, left, two ladies with their maids, a cavalry officer and a Moorish attendant, looking at men and women fishing. Right, a steep rocky shore crowned by trees. In the middle distance, a fort and lighthouse; beyond, cliffs and shipping. In the costumes, blue, pink, yellow and touches of scarlet are prominent. Signed: *C. J. Vernet f.* 1776.

Oil on copper, 24½ in. *h.* by 33½ in. *w.* (0·62 × 0·85).

Bequeathed by R. Simmons, 1846.

236 Castle of Sant' Angelo, Rome

Centre distance the castle, with the Bridge; a fête on the Tiber. Cool tone. Signed: *Joseph Vernet, f. Romæ,* 1750.

Canvas, 39 in. *h.* by 55½ in. *w.* (0·99 × 1·40).

From Villette Coll. Presented by Lady Simpkinson, 1853.

1057 Landscape

The bend of a river between rocky banks. In the foreground, figures. Beyond the river, hills and towers of a city. Signed: *Joseph Vernet,* 1751.

Oil on canvas, 24½ in. *h.* by 30¾ in. *w.* (0·62 × 0·78).

Bequeathed by John Henderson, 1879.

1393 Mediterranean Sea-port

Right, a stone quay flanked by a rampart; at the foot, men smoking. Middle distance, a mole with a light-house. Beyond, left, a frigate at anchor, surrounded by boats. In the distance, part of a town and hills with a citadel. Sunset effect.

Canvas, 38 in. *h.* by 52½ in. *w.* (0·96 × 1·32).

Presented by Miss Tarratt, 1893.

VERONESE (Paolo) 1528—1588

Venetian School. Paolo Caliari, or Cagliari, called Veronese; born at Verona; apprenticed to Antonio Badile 1542. In 1551 he was employed by the Soranzi family, near Castelfranco; then at Mantua and Venice, where he settled; in Rome 1560–61; died at Venice.

26 Consecration of S. Nicholas

The Saint, surrounded by ecclesiastics, kneels left, in green and apricot, and is consecrated by a bishop. An angel brings him the mitre and crozier. Full rich tone.

Canvas, 113 in. *h.* by 69 in. *w.* (2·87 × 1·75).

From San Niccolò dei Frari, Venice. Exhib. B.I., 1821 (106); lent by the Governors of the British Institution; presented by them, 1826.

268 Adoration of the Magi

A ruined building. Under it, the Virgin in faded blue and rose, seated right, with the Child; the Magi in gold and ruby, blue and moss-green, centre and left. A ray of light, with cherubs hovering along it, falls on the Child. Blue sky through an archway, left. General tone, cool. Dated MDLXXIII.

Canvas, 139 in. *h.* by 127 in. *w.* (3·52 × 3·22).

Studies in pen and wash in the Teyler Museum, Haarlem. Painted in part by an assistant, perhaps one of the Bassani, for San Silvestro, Venice; removed thence 1837; sold to A. Toffoli, Venice, 1855; purchased from him, 1855.

294 The Family of Darius before Alexander

The captive family, in rose, deep gold, deep blue, and scarlet, kneeling centre, presented to the king by one of Darius' ministers; Alexander and his generals Hephæstion and Parmenio, right, in dull green, crimson-magenta, and deep sienna-yellow. Background, a marble arcade, with spectators looking down. The principal figures are portraits of the Pisani family. Cool golden tone.

Canvas, 92½ in. *h.* by 186½ in. *w.* (2·34 × 4·73).

Painted for the Pisani; purchased from Count V. Pisani, Venice, 1857.

1041 S. Helen: Vision of the Cross

The Saint reclines right, profile left, in gold-grey and amber-rose, on a marble window seat, her head on her right hand. Outside, two cherubs with a cross. The design probably from an engraving by Marc Antonio supposed to be after a drawing by Raphael. Silvery tone.

Canvas, 77½ in. *h.* by 45 in. *w.* (1·96 × 1·14).

Altar-piece of a chapel to S. Helena, Venice. From Colls. Duke of Marlborough and Lord Godolphin, 1802 (?). Comyns Sale, 1815, bt. Ponsonby; Anon. Sale, 1816, bt. Lord Yarmouth; exhib. B.I., 1819 (30), lent Yarmouth; Duke of Leeds Coll.; P. Ashburnham Sale, May 19, 1860 (74), bt. Munro; purchased, Munro of Novar Sale (144), June 1, 1878.

1318 Unfaithfulness

A woman, seated, naked, her back turned, gives her right hand to a bearded man, her left passing a letter to a youth in rose. Two amorini, left. Background of sky and foliage. Silvery tone.

Canvas, 75 in. (1·90) square.

Purchased from the Earl of Darnley, 1890.

1324 Scorn

A man, nearly naked, lies foreshortened; Cupid stands on his chest. Left, two women, hand in hand, in faded rose and silvery white. Background of sky and foliage. Flesh tone, cool.

Canvas, 73 in. *h.* by 76 in. *w.* (1·85 × 1·93).

Purchased from the Earl of Darnley, 1891.

1325 Respect

Right, a naked woman asleep on a couch hung with crimson. Left, a Roman warrior, in blue and apricot-gold, disregarding a Cupid pulling at his sword hilt. Background, an arched opening with sky.

Canvas, 73 in. *h.* by 76 in. *w.* (1·85 × 1·93).

Presented by the Earl of Darnley, 1891.

1326 Happy Union

Left, a goddess, seated, bends to crown a bride, who kneels before her, an olive branch in her left hand, which her husband also holds. Below, a wingless Cupid chains them. Draperies, dull gold and rose.

Canvas, 73½ in. (1·86) square.

Purchased from the Earl of Darnley, 1891.

1318–1326 all painted for a ceiling, Nos. **1318** and **1326** wholly by the master's hand. Colls. Queen of Sweden, and Orléans (1727–92); bt. by Lord Darnley. Exhib. B.I., 1818, lent Lord Darnley; Manchester, 1857; R.A., 1877. Acquired from him, 1890–1.

After PAOLO VERONESE

97 The Rape of Europa

Right, Europa, mounting the bull; three women aid her; a Cupid holds him, others are in the tree above. Left, sea background, with Crete in distance.

Canvas, 23 in. *h.* by 27 in. *w.* (0·58 × 0·68).

From Coll. Queen of Sweden; in Orléans Coll., 1727, bt. Willett, 1792; Willett Sale, June 2, 1813 (107), bt. Carr; exhib. B.I., 1818 (91); Holwell Carr Bequest, 1831.

931 The Magdalen laying aside her Jewels

She is kneeling at the feet of Christ; women attending her; men looking on. A round arcade in a courtyard. Prevailing drapery colours: dull gold, old rose and green.

Canvas, 46 in. *h.* by 64 in. *w.* (1·16 × 1·62).

Possibly from Campion Sale, 1810, bt. Wilkinson. In Wynn Ellis Coll., *c.* 1854. Wynn Ellis Bequest, 1875.

VERONESE SCHOOL LATE XV CENTURY

1135 Trajan and the Widow (1)

Left, Trajan rides forth from the gates of a city accompanied by an armed retinue. The widow points to the dead body of her son. Buildings in background.

1136 Trajan and the Widow (2)

Trajan, on a marble throne, delivers judgment to the widow, surrounded by guards. Buildings in background.

Wood, each 13½ in. *h.* by 12½ in. *w.* (0·34 × 0·31).

Possibly parts of a cassone, the front panel being in the Accademia, Venice. Both purchased at Venice, 1883.

VERONESE SCHOOL XVI CENTURY

2161 Portrait of a Lady

Standing, half length, slightly left. Wears a dark grey-green dress with slashed sleeves, white lace cuffs and yoke open at the neck, long pearl necklace. Fair golden hair. Her right elbow rests on a stone pedestal, her left hand on a stone balustrade. Dark grey background.

Oil on canvas, 38¾ in. *h.* by 31¾ in. *w.* (0·98 × 0·81).

Purchased as Pellegrina Morosini, wife of Bartolommeo Capello, by Pordenone, from the heirs of the Capello family, Venice, 1855.

3117 A Man and his Wife

The man to right, stout and bearded, in black cap and dress with ruffle at neck and cuff; the lady to left, in black dress with lace over the shoulders. Her brown hair is fastened with a white ribbon; in her left hand a carnation. Behind, a lemon tree and pale blue sky.

Canvas, 25⅞ in. *h.* by 29⅛ in. *w.* (0·65 × 0·74).

Bought by Layard from Costabili Coll., 1866, there ascribed to Paolo Veronese (No. 464 in 1841 Catalogue), and by Morelli to Crespi or Garofalo. Repaired by Pinti. Described as "The Painter and his Wife." Layard Bequest, 1916.

School of VERROCCHIO (Andrea del) 1435—1488

Florentine School. A great sculptor, metalworker and draughtsman. Master of Leonardo da Vinci and other famous artists. Died in Venice when working on his Colleoni statue.

296 Madonna and Child with Angels

The Virgin, in pale cobalt-blue and deep rose, seated nearly full face, her hands raised in prayer. The Child, on her knees, holds a mulberry; a grey cloth is round His waist. Right, an angel in pale blue sleeves and scarlet cloak. Left, profile right, another in deep rose sleeves and grey-white tunic, holding a lily. Dark rose-scarlet curtains overhead; landscape background.

Wood, in tempera, 38 in. *h.* by 27½ in. *w.* (0·96 × 0·69).

Apparently contains work by the youthful Leonardo. Formerly attributed to Ghirlandaio, A. Pollaiuolo, and School of P. Pollaiuolo. A related drawing is in the Uffizi (No. 445). From Contugi Coll., Volterra. Purchased from L. Hombert, Florence, as by Ghirlandaio, 1857.

781 The Angel Raphael and Tobias

Both walking left. Tobias in cobalt-blue, deep lavender and scarlet hose, the angel in rose, grey-white and deeper blue. Blue sky, landscape background, with water left and right.

Wood, in tempera, 33 in. *h.* by 25½ in. *w.* (0·83 × 0·64).

Formerly attributed to D. Ghirlandaio, the Pollaiuoli, and Botticini. From Galli Tassi Coll., Florence. Purchased from G. Baslini, as by A. Pollaiuolo, 1867.

VERSCHURING (Hendrik) 1627—1690

Dutch School. Born at Gorkum; pupil of Dirk Govaertsz. and Jan Both; 1646–54 in Italy; 1657, again at Gorkum; died by drowning near Dordrecht.

3134 Battle Piece

Cavaliers attacking fort on left, in centre a trooper charges on white horse, wearing brown jerkin, dark hat, red sash, holding lance with pennon in right hand. In distance, a tower, cypress trees and mounted figures on right. Mountains and cloudy sky in background. Signed: *H. Verschuring, f.*

Canvas, 36 in. *h.* by 45 in. *w.* (0·91 × 1·13).

Presented by A. Sargent, 1917.

VICTOORS (Jan) 1620—after 1672

School of Amsterdam. Victoors or Victors; born at Amsterdam; studied under Rembrandt, 1635–40.

1312 The Village Cobbler

Centre, profile left, a woman giving a shoe to a cobbler, who sits at his bench. Behind him, a man is selling turnips to an old woman; right, a peasant boy trundles a barrel, a dog by him. Street background. Grey tone. Signed on the barrel: *Jan Victors.*

Canvas, 24 in. *h.* by 30 in. *w.* (0·61 × 0·76).

A painting similar in style, in which the model for the cobbler appears as a butcher, is dated 1651. From Boursault Coll.; E. Higginson Sale, June 16, 1860 (4), bt. Enson. Purchased from Messrs. Colnaghi, 1890.

VILLAVICENCIO *See* UNKNOWN, 2526

VINCI (Leonardo da) *See* LEONARDO

VIVARINI (Alvise) 1447—1504

School of Murano. Son of Antonio and nephew of Bartolommeo Vivarini.

1872 Madonna and Child

The Madonna, full face, in blue mantle lined with golden yellow, over a red robe. Her left hand, on a parapet, holds a blue-black cushion on which is the Child. Behind, left, a window showing mountainous landscape. Tone, warm brownish-grey. Signed on a cartellino: Alvixi Vivarin P.

Wood, 26¾ in. *h.* by 20¼ in. *w.* (0·68 × 0·51).

Presented by Charles Loeser, 1898.

2509 Portrait of a Youth

Bust, slightly left; red hair in a fringe on the forehead. Slate coloured dress with black bands, and narrow white collar. Background, blue-black. Tone, warm reddish-brown.

Wood, $8\frac{3}{4}$ in. *h.* by $7\frac{3}{4}$ in. *w.* (0·22 × 0·19).

In Salting Coll., 1889. Exhib. New Gall., 1894–95 (142), as by A. da Messina. A version is in the Museo Correr. On loan in the Gallery since 1895. Salting Bequest, 1910.

2672 A Venetian Gentleman

Bust, slightly left, with curly grey hair, a slate-blue robe and black skull cap. In front, a stone parapet with a label signed: ALOVISIV VIVARINVS DE MURIANO, F. 1497.

Wood, $24\frac{5}{8}$ in. *h.* by $18\frac{1}{2}$ in. *w.* (0·59 × 0·44).

Bonomi-Cereda Sale, Milan, 1896 (31), as by Luigi Vivarini. Exhib. B.F.A.C., 1902 (24), lent Salting. Salting Bequest, 1910.

3121 A Man in a Blue Tunic

Head and shoulders three-quarters left; brown eyes, brown hair, grey-black cap; black background, dark blue tunic with a black stole on the right shoulder.

Wood, $10\frac{1}{4}$ in. *h.* by $7\frac{1}{2}$ in. *w.* (0·26 × 0·19).

The back is painted black, inscribed in gold letters: FELICES TER ET AMPLIVS QVOS IRRVPTA TENET COPVLA.

Beneath, two sprays of myrtle joined with a golden knot. Formerly assigned to Antonello da Messina. In Layard Coll. in January, 1872; assigned to Vivarini by Morelli. Restored by Cavenaghi. Layard Bequest, 1916.

VIVARINI (Antonio) active 1440—after 1476

School of Murano. ANTONIO VIVARINI, or DA MURANO; partner first with Giovanni d' Alamagna; after 1450 with his younger brother B. Vivarini. Influenced by G. da Fabriano and A. Pisano. Died at Venice.

768 SS. Peter and Jerome

Full length, facing half-right; standing on a pedestal, inscribed with their names. S. Jerome, in crimson hat and long crimson robe, a church in his right hand, an open book in his left; S. Peter, in a golden mantle lined with scarlet over a greenish-blue robe, golden keys and a missal in his left hand. In the background, a rose bush. Tone, reddish-brown.

Wood, in tempera, 54 in. *h.* by $17\frac{1}{2}$ in. *w.* (1·37 × 0·44).

From Zambeccari Gallery, Bologna. Purchased from Eastlake Collection, 1867.

1284 SS. Francis and Mark

Full length, facing half-left; S. Francis in a brownish-grey habit; S. Mark in blue over rose-colour. Rose-bushes behind. Tone, reddish-brown.

Wood, in tempera, 54 in. *h.* by $17\frac{1}{2}$ in. *w.* (1·37 × 0·44).

This and **768** are side panels of an altar-piece once in San Moisè, Venice; the centre panel in Poldi-Pezzoli Coll., Milan. Purchased from J. P. Richter, Clarke Fund, 1889.

VIVARINI (Bartolommeo) *c.* 1431—1499 ?

School of Murano. Younger brother of Antonio Vivarini. Influenced by Squarcione.

284 Madonna and Child with Saints

Behind a parapet, on which is a piece of black brocade, the Virgin stands in grey-green over rose, holding the Child. Behind, left, S. Paul in grey-green and carmine; right, S. Jerome, in crimson cappa and cap. Signed: OPVS BARTOLOMEI VIVARINI (V. I. V. in monogram) DE MVRANO (M. and V. in monogram). Tone, brownish-grey, gold background.

Wood, in tempera, 37 in. *h.* by 25 in. *w.* (0·93 × 0·63).

From Contarini Gallery. Purchased from Conte Bernardino Corrian degli Algarotti, Venice, 1855.

VLIEGER (Simon de) *c.* 1601—1653

Amsterdam School; born at Rotterdam. Influenced by W. van de Velde the elder and Porcellis.

3025 Mouth of a River

Sailing boat, left; man of war, right, with Dutch flag; coast in the distance. Signed on stake to left: VLIEGR.

Wood, 16 in. *h.* by 21¼ in. *w.* (0·40 × 0·54).

Purchased, Mackerell Fund, Huntingfield Sale (128), June 25, 1915.

VLIET (Willem van der) 1584—1642

Delft School. Born at Delft.

1168 Portrait of a Professor (?)

Seated, three quarter length, half right, looking towards the spectator. Wears a black robe. Brown hair and beard. Tone, warm grey. Signed: *Aeta.* 45. *Ao.* 1631, *W. van der Vliet fecit.*

Wood, 44½ in. *h.* by 33½ in. *w.* (1·12 × 0·85).

Exhib. R.A., 1873 (163), lent W. Russell; purchased as "Portrait of a Jesuit," Clarke Fund, Russell Sale (147), Dec. 6, 1884.

VROOM (Cornelis Hendriksz.) *c.* 1600—1661

Dutch School. Son of Hendrik Vroom; in Haarlem Guild, 1635–42. Painter to the Prince of Orange. Died at Haarlem.

3475 Landscape

Left and centre, the edge of a coppice on the far side of a stream; to the right, open country in sunlight. Calm sky, strong cold tone. Signed: C. VROOM, 1626 (C. V. R. in monogram).

Wood, 12 in. *h.* by 17½ in. *w.* (0·30 × 0·44).

Presented by Sir Robert Witt, through the National Art-Collections Fund, 1919.

WALKER (Frederick) 1840—1875

British School. Born in Marylebone. R.A. Schools, 1858, A.R.A. 1871. Died in Perthshire, 1875.

3158 The Plough

Two grey horses led by a boy and drawing a wooden plough, driven by a man in a blue jersey; in the foreground, a stream. On the ploughed field, left, a man on horseback. Behind, in sunset glow, a red quarried hillside: the sky blue-green, with pink, cumulus clouds.

Canvas, 60 in. *h.* by 87 in. *w.* (1·52 × 2·22).

Exhibited, R.A., 1870. Presented by Lady Wernher, 1917.

WALSCAPPELLE (Jacob) working 1667, d. 1717

School of Amsterdam; died at Amsterdam.

1002 Flowers, Insects, and Strawberries

Flowers in a glass bowl. Signed: *Jacob Walscappelle.*

Canvas, strained on wood, 23 in. *h.* by 18½ in. *w.* (0·58 × 0·46).

Wynn Ellis Bequest, 1875.

WALTON (Henry) 1746—1813

British School; parents from Dickleburgh, Norfolk; pupil of Zoffany; influenced by Chardin; exhib. Society of Artists, 1771–76; R.A., 1777–79. Died in London.

2870 Plucking the Turkey

A girl on a wooden chair, facing left, in a dove-coloured gown with white spots over a greenish-blue underskirt, blue and white check apron, a white mob-cap and fichu. She is plucking a turkey. Dark background. Tone, cool grey.

Canvas, 28½ in. *h.* by 24 in. *w.* (0·72 × 0·61).

Exhib. Society of Artists, 1776. Purchased from Messrs. Leggatt, Lewis Fund, 1912.

WARD (James) 1769—1859

British School. Born in London; learned engraving under J. R. Smith, and his brother William; influenced by G. Morland. Exhib. at R.A., 1792—1855, and at B.I. A.R.A., 1807; R.A., 1811. Died at Cheshunt.

1158 Harlech Castle

Foreground, a felled tree with a woodman, left, lopping its branches. Right, a timber trolley drawn by four greys; in the middle distance, Harlech Castle, surrounded by meadow land with hills in background. Stormy sky, sun setting left.

Wood, 51 in. *h.* by 84 in. *w.* (1·29 × 2·13).

Probably exhib. R.A., 1808 (210); B.I., 1809 (245); possibly Corbett Sale, 1872, bt. in; Ward Sale, March 18, 1881 (253), bt. Corbett; purchased from Messrs. Myers, Wheeler Fund, 1884.

WATTEAU (Antoine) 1684—1721

Born at Valenciennes; worked under Sérin, Bérain and Gillot at Paris; admitted to the French Academy, 1717; came to London, 1719; died at Paris.

2897 "La Gamme d'Amour"

Centre, a man in pale rose silk seated playing a guitar, his body right front, his head is bent left where sits a lady with a music book. Her low-necked bodice, deep red-violet, rose in the lights, her skirt brown-rose. A lady and cavalier in right background; near them in shadow, four figures. A bust of a bearded man behind the player; opalescent sky to left and right; russet foliage centre.

Canvas, 20 in. *h.* by 23½ in. *w.* (0·50 × 0·59).

Painted *c.* 1717. A drawing for the two central figures is in the British Museum. De Goncourt, 136. From Mariette Coll.; possibly Pringle Sale, May 13, 1837 (53), bt. Pennell. In Phillips Coll. in 1875 (as from England); in Lyne Stephens Coll., Paris; Lyne Stephens Sale, May 11, 1895 (366), bt. Wernher. Bequeathed by Sir Julius Wernher, Bart, 1912.

Studio of WATTEAU

2962 "L'Accord Parfait"

Centre, a man in blue sitting, playing a flute; right, a girl, in red white and blue-striped bodice and white silk skirt, seated three-quarters left, holding the score. At her feet, left, a man, his back turned, in rose-pink. Background, left centre, a man and woman walking away; left, a tree trunk.

Canvas, 10½ in. *h.* by 8¾ in. *w.* (0·26 × 0·22).

The original, differing in background, is in E. de Rothschild Coll., Paris. Another version was in Stafford House; a third is in M. Alvin Beaumont's, who has also a related drawing. Bequeathed by Sir J. M. Scott, 1914.

School of WATTEAU

4079 Fête Champêtre

In a glade, opening on a distant landscape, centre, a man and woman dancing. Right, men and women standing or sitting upon benches or on the ground, watching them; centre foreground, a negro page with wine and children playing with a dog; left, musicians and a couple making love. In the costumes, pale blue-green, pale mauve, dull crimson and warm brown are prominent. The trees are brown and dull green. Background, left, a statue of Venus (?) and Cupid; right, a basin supported by nymphs and satyrs.

Oil on canvas, relined, 29½ in. *h.* by 45½ in. *w.* (0·75 × 1·15).

Bequeathed by Mrs. Edith Cragg, as the John Webb Bequest, 1925.

WATTS (George Frederick) 1817—1904

British School. Born London; studied in R.A. schools, 1835, then under Behnes; Italy, 1843–7; abroad again in 1856. A.R.A. and R.A., 1867; O.M. 1902. Painted portraits, allegorical, religious and clerical subjects, and a few landscapes. Died London.

1630 Mammon (Dedicated to his Worshippers)

The god of riches, with ass's ears, in blue-lined gold brocade and crowned, sits on a red throne adorned with skulls, his money bags in

his lap. His right hand crushes the head of a young girl, from whose body her green garment, symbolic of hope, has fallen; his left foot rests on a naked youth. In the background a crimson curtain, with flame and smoke in the right distance.

Oil on canvas, 71½ in. *h.* by 41½ in. *w.* (1·82 × 1·06).

One of a group representing the history of humanity, the remainder of which is in the National Gallery of British Art, Millbank. Presented by the Artist, 1897.

1645 Love and Death

Left, the tall figure of Death, draped in white, advances with right arm outstretched towards the door of the house of Life. Right, Love, a boy with crimson and dull blue wings, tries to bar the way. Roses fall withered from the door posts. In the foreground, a turtle dove. Signed: *G. F. Watts.*

Oil on canvas, 97½ in. *h.* by 46 in. *w.* (2·47 × 1·17).

Painted 1887. Replica of picture exhib. Grosvenor Gall., 1877. Exhib. New Gall., 1896–7.

Presented by the painter, as part of the Watts Gift, 1897.

1654 The Right Hon. Russell Gurney, Q.C.

Half length. Black velvet coat and white ruffle; iron-grey hair and whiskers; the features are strongly marked. Warm background.

Canvas, 25½ in. *h.* by 20¼ in. *w.* (0·64 × 0·51).

Russell Gurney, Recorder of London, born 1804; died 1878.

From Miss Gurney Coll. Exhib. New Gallery, 1896 (107). Presented by the Rev. Alfred Gurney, 1897.

WEENIX (Jan Baptist) 1621 ?—1660

School of Amsterdam. Born at Amsterdam; studied under Bloemaert and Moeyaert. Went to Italy, 1642; in Amsterdam, 1647; Utrecht, 1649; died in his château of Ter Mey.

1096 Hunting Scene

Two deerhounds in left foreground; right, a deer which a man in a blue coat is about to cut up. Landscape background. Signed: *J. B. Weenix.*

Canvas, 103½ in. *h.* by 77 in. *w.* (2·62 × 1·95).

Presented by the Trustees of the British Museum, 1880.

WEENIX (Jan) 1640—1719

School of Amsterdam. Born at Amsterdam; pupil of his father Jan Baptist Weenix; in Utrecht, 1664–68; Bensburg, 1702–12; died at Amsterdam.

238 Dead Game and a Dog

Left, a dead stag, its head in the foreground, a black and white deerhound standing over it. Above, on a tree branch, dead game and a hunting horn. On the ground, right, a large heron; right foreground, a gun and belt. Landscape background. Tone, brown. Signed: *J. Weenix f.* 1708.

Canvas, 67½ in. *h.* by 61½ in. *w.* (1·71 × 1·56).

Lansdowne Sale, March 20, 1806 (56). Lord Colborne Bequest, 854.

WEIER (Johann Mathias) Working *c.* 1640—1690

School of Haarlem; pupil of Wouwerman; member of the Guild at Haarlem, 1648.

1470 Battle Scene

Cavalry, riding left, attacked by infantry. Foreground, a cavalier on a grey horse; a kneeling musketeer aims at him. Signed: I. WEIER, 1645.

Wood, 14¾ in. *h.* by 23¾ in. *w.* (0·37 × 0·60).

Presented by Sir Augustus W. Franks, 1896.

WERDEN *See* MASTER OF WERDEN

WERFF (Adriaen van der) 1659—1722

School of Amsterdam; born at Kralingen; pupil of Cornelius Picolet and Eglon van der Neer; died at Rotterdam.

1660 Portrait of Himself

Seated, turned right, but full face, in brown wig and a quilted gown of blue-grey silk over a full white shirt. The right arm on a marble parapet. Background of shaded garden with a classical statue and rose bushes right. Tone, rosy brown-grey. Signed: *Adriaen vander Werff fec. an°* 1685.

Canvas, 18¼ in. *h.* by 14½ in. *w.* (0·46 × 0·36).

Presented by Sir Edward Malet, 1898.

3049 The Mousetrap

A little boy, in brown-rose and a black hat with a white plume, seated inside an arched window; over his left ear a bright red ribbon. He holds a mouse and mousetrap; a cat's head on the left. Signed: *A. Van der Werff, fe.*

Oak, 7½ in. *h.* by 5¼ in. *w.* (0·19 × 0·13).

In the Choiseul Collection, 1772; Prince de Conti Sale, 1777; E. Lake Sale, July 11, 1845 (20), bought Farrer; later in possession of Messrs. Hirschler, Vienna. Bequeathed by H. L. Florence, 1916.

3909 The Repose in Egypt

Right, the Virgin in blue mantle over purple grey robe with sleeves striped pale green and yellow, reclining in shadow on the ground, supports and looks down at the sleeping Child lying on her mantle, naked, in full light, a bunch of flowers in his right hand. Beyond, left, in deep shadow, S. Joseph asleep. Background, sombre landscape of trees and hills. Signed: *Che^r v^r Werff an°* 1706.

Oil on oak, 21½ in. *h.* by 17 in. *w.* (0·55 × 0·43).

Waagen ii, 168: Sm. IV. No. 70. Painted for Elector Palatine and presented by him to Cardinal Ottoboni. Colls. Ottoboni: Agar Ellis; Westminster. (Sale, Christie's, 1924, No. 60, bt. Casseres.) Exhib. B.I., 1834. Purchased, Florence Fund, from A. de Casseres, 1924.

WESTPHALIAN SCHOOL EARLY XVI CENTURY

263 Coronation of the Virgin

Centre, the Virgin kneels in blue mantle over gold brocade robe. Behind, seated on a carved wooden throne, God the Father right and Christ left, in albs of dull red brocade, trimmed gold and lined green, fastened with gold morses, over white surplices, with gold crowns and crystal orbs. They are about to place a gold crown on the Virgin's head. Above, the Holy Ghost in form of a dove. All have golden haloes. Angel musicians in grey robes stand on the throne; above, angels in white hold up a crimson, gold-edged canopy. Blue background. The whole within an architectural frame.

Oil (?) on panel, 39 in. *h.* by 28 in. *w.* (0·99 × 0·71).

From the Klosterkirche at Liesborn or Marienfeld. Krüger Coll., Minden, 1848 (Part I, 46), as by the younger Master of Liesborn. Lent Dublin, 1854, and there attributed to the Master of Cappenberg.

Purchased, Krüger Coll., Minden, 1854.

2151 Virgin and Child with Donor

Within a vaulted niche with late Gothic canopy the Virgin stands, full face, head inclined, in a russet mantle, trimmed white, over a blue robe. The Child in grey extends His left hand in blessing towards the donor, a cleric in black robe holding a scroll with inscription beginning *Miserere Mei clementissime.* Angels in white blue-shadowed robes, with blue wings, place a wreath of pink and white roses on the head of the Virgin. Behind her, a dark green curtain fringed with blue, yellow and pink at the bottom.

Oil (?) on panel, 46½ in. *h.* by 20½ in. *w.* (1·18 × 0·52).

Krüger Coll., Minden, 1848 (Part I, 47), as "Unknown Master." Lent Dublin, 1854, and there attributed to Westphalian School. Purchased, Krüger Coll., Minden, 1854.

2154 Christ before Pilate

Centre, Pilate, in gold brocade robe, lined white, with blue sleeves, green hose, buff boots, blue and white cap, gold chain, sits on a grey stone throne with crimson gold-edged brocade back and canopy. He washes his hands with water poured from a golden ewer into a golden dish by an attendant in scarlet. He looks at Christ, who stands in a grey robe, right, held by an executioner in blue cap, dull red jerkin with yellow collar, and blue and white striped trunk hose. Behind, right and left, figures of men and women in green and dull red costumes. Architectural background and frame.

Oil (?) on panel, 39½ in. *h.* by 27¼ in. *w.* (1·00 × 0·69).

From the Klosterkirche at Liesborn or Marienfeld. Krüger Coll., Minden, 1848 (Part I, 39), as German School. Lent Dublin 1854, and there attributed to the Master of Cappenberg.

Purchased, Krüger Coll., Minden, 1854.

2160 Christ bearing the Cross

Centre foreground, Christ, three quarter length, in blue-green robe, moves to right, carrying a cross on His left shoulder. His bowed head looks to the front. On each side an executioner holds a cord attached to Christ's waist, and the one on the left threatens Him with a club. Behind, left, two soldiers. In the costumes, rose-pink, dark blue-green, yellow, white and black. Blue-green landscape background

with a distant city. Enclosed within a narrow gold moulding and a semicircular arch with marble columns and gold floral tracery.

Oil on oak, 18 in. *h.* by 12½ in. *w.* (0·45 × 0·31).

Krüger Coll., Minden, 1848, probably Part I, No. 13, as "Unknown Master." Attributed German School. Purchased Krüger Coll., Minden, 1854.

WET (Jacob Willemsz. de) 1610—after 1671

School of Amsterdam. Born probably in Haarlem and pupil of Rembrandt about 1632; in the Guild at Alkmaar, 1637; afterwards apparently at Haarlem.

1342 Landscape

A backwater; a waterfall right. Left, a ferry-boat with a woman and two cows; a tall beech-tree to centre. Left, a boy bathing his feet; a sheep drinking, others grazing. Right middle distance, a ruined church. Sunset sky; tone, warm brown. Signed: *J. D. Wet.*

Wood, 20½ in. *h.* by 27¼ in. *w.* (0·52 × 0·69).

Purchased from E. Habich, Cassel, 1891.

WEYDEN (Rogier van der) *c.* 1400—1464

Flemish School. ROGIER DE LA PASTURE or ROGIER VAN DER WEYDEN; born at Tournai, the son of a sculptor; pupil of Robert Campin; settled at Brussels after 1429; visited Italy, 1450, probably also Cologne and Bourges; at Limbourg, 1458; died at Brussels.

654 The Magdalen

In a green dress and gold brocaded petticoat, seated, reading; before her on the floor is a small vase. Full-length, facing left.

Wood, 24 in. *h.* by 20½ in. *w.* (0·61 × 0·50).

A fragment. From Hoffman Coll., Haarlem. Purchased from E. Beaucousin, Paris, 1860.

Studio of WEYDEN (Rogier van der)

1433 A Lady in a White Head-dress

Head and shoulders, three-quarters left, wearing a transparent starched muslin head-dress; her hands folded; brown cloth dress with dark green lapels, a crimson velvet stomacher and a white muslin guimpe. Cool, greyish tone.

Wood, 14 in. *h.* by 10⅜ in. *w.* (0·35 × 0·26).

Probably by Rogier himself. In Brooks Sale (Paris), 1877; de Beurnonville Sale, 1881 (363), as by Memling. Engraved by Morse. Bequeathed by Mrs. Lyne Stephens, 1895.

School of WEYDEN (Rogier van der)

711 Mater Dolorosa

Head and shoulders, half-right, with black and white head draperies, and uplifted hands. Gold stippled background.

712 Ecce Homo

Full face, bust length, crowned with thorns, the hands folded. Rose-coloured mantle; red-brown tone.

Oak, each 14½ in. *h.* by 11 in. *w.* (0·36 × 0·27).

Both from Öttingen-Wallerstein Coll. Exhib. Ken. Pal., 1848 (57 and 58). A repetition of **712**, with slight variations, is in the Hermitage. Presented by Queen Victoria, at the Prince Consort's wish, 1863.

See also CAMPIN, **653A**, **653B**: FLEMISH SCHOOL XV—XVI CENTURY, **783**

WHISTLER (James Abbot McNeill) 1834—1903

British School. Born at Lowell, Massachusetts; 1843–49 in St. Petersburg; 1851, West Point Military Academy; 1854–55, Coast Survey Office, Washington; came, 1855 to England, and to Gleyre's studio in Paris; 1859 to London; to Valparaiso, 1865; to Chelsea, 1866. Died in Chelsea.

3418 Symphony in White No. 2: The Little White Girl

Mrs. Joanna Abbott, with her warm blonde hair down her back, in a plain white dress, resting one arm on a white mantel-piece; in her right hand a Japanese fan gives a bright blue note; purple-pink azaleas in the right foreground; on the mantel-shelf, a blue and white Nankin vase and a red lacquer pot; over it a looking glass, reflecting the face, and a landscape painting. Signed: *Whistler.*

Canvas, 29½ in. *h.* by 19½ in. *w.* (0·75 × 0·50).

Painted 1864. Exhib. R.A., 1865; Goupil Gallery, 1892; Exposition Universelle, 1900; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912. Arthur Studd Bequest, 1919.

3419 Nocturne—Black and Gold: The Fire Wheel

A sky of warm bronze-green black. A crowd, trees and shadows of a darker tone in the foreground, one or two figures lit up, green and dull white; to the right, a gold "fire-wheel"; coloured lights about the crowd, and in the sky many sparks—a red-gold group to the left—and others haphazard, gold, red and green.

Canvas, 20 in. *h.* by 29 in. *w.* (0·51 × 0·74).

Exhib. Grosvenor Gallery, 1883; Goupil Gallery, 1897; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912. Arthur Studd Bequest, 1919.

3420 Nocturne—Blue and Silver: Cremorne Lights

A cloudless sky and a broad sheet of calm water, both of a light turquoise blue; on both banks a few pale-gold lights, and their reflections in the water. The banks are a little deeper in tone than the river. A boat in mid-stream and rushes in the foreground strike a light note of grey-black. Signed with the butterfly.

Canvas, 19 in. *h.* by 29 in. *w.* (0·49 × 0·74).

Exhib. Goupil Gallery, 1892; Boston Memorial Exhibition, 1904; Paris Memorial Exhibition, 1905; Tate Gallery, 1912. Arthur Studd Bequest, 1919.

Ascribed to MASTER WILHELM d. before 1378

Cologne School. In documents called WILHELM VON HERLE. Active as mural painter and illuminator in Cologne.

687 S. Veronica

S. Veronica, in crimson, green-lined cloak over white head-dress, holds before her the Sudarium, a white cloth impressed with the life-size face of Christ. Gold background and haloes.

Tempera on wood, 21½ in. *h.* by 13½ in. *w.* (0·54 × 0·33).

Previously ascribed to Hermann Wynrich von Wesel. From the Lorenzkirche at Cologne. A similar but finer work is in the Alte Pinakothek, Munich (No. 1). Purchased from the J. P. Weyer Coll., as by Meister Wilhelm (116), August 25, 1862.

WILKIE (Sir David) 1785—1841

British School. Born at Cults; in the Trustees Academy, Edinburgh, 1799; R.A. Schools, London, 1805; A.R.A., 1809; R.A., 1811; went abroad, 1825; knighted, 1836; went to the East, 1840; died at sea.

921 Blind Man's Buff

An interior, with many figures. Rich transparent brown tone, with touches of colour. Signed: D. W., 1811.

Wood, 12 in. *h.* by 18 in. *w.* (0·30 × 0·46).

Original design for the picture at Buckingham Palace. Bequeathed by Miss Harriet Bredel, 1875.

WILS (Jan) 1610 ?—before 1680

School of Haarlem; in the Haarlem Guild, 1628; perhaps went to France and Rome.

1007 Rocky Landscape

A high cliff, left centre; a distant cliff, right. Centre, a river fed by a waterfall flowing from the heights on left. Right foreground, four figures, two mounted. Blue sky, white cumulus. Tone, brown-grey.

Canvas, 21 in. *h.* by 26 in. *w.* (0·53 × 0·66).

Wynn Ellis Bequest, 1875.

WILSON (Richard) 1714—1782

British School. Born at Penegoes, Montgomeryshire; studied under T. Wright, London, in 1729; 1749–55 in Italy; from 1760 to 1768 exhibited at the Society of Artists. One of the 36 original Academicians in 1768; librarian, 1776; died at Llanberis.

108 Ruins of the Villa of Mæcenas, Tivoli

The gorge of the Anio; beyond it, centre, the so-called Villa of Mæcenas, with a Jesuit convent and circular temple right. Low tone.

Canvas, 46 in. *h.* by 66 in. *w.* (1·16 × 1·67).

Painted for the Earl of Thanet; exhib. B.I., 1814 (158), lent by Lady Ford; Rev. –. Ford and Sir G. Beaumont Colls.; presented by the latter, 1826.

302 View in Italy, with an arched Ruin

Left, arches of Roman brickwork, on which is a cottage; landscape right; two figures in the foreground. Clear bright tome.
Canvas, 14 in. *h.* by 10 in. *w.* (0·35 × 0·25).
Exhib. B.I., 1844 (123 or 126), lent Vernon. Presented by R. Vernon, 1847.

303 Hadrian's Villa (?)

Left centre, a mutilated statue; right, Roman vaulting, two figures near the entrance; landscape left. Clear bright tone.
Canvas, 14 in. *h.* by 10 in. *w.* (0·35 × 0·25).
Exhib. B.I., 1841 (99), lent Vernon. Presented by R. Vernon, 1847.

304 Lake Avernus

Lake Avernus in the middle distance; two figures in foreground; in the distance, across the sea, the Island of Ischia. Golden tone.
Canvas, 18½ in. *h.* by 28½ in. *w.* (0·46 × 0·72).
Presented by R. Vernon, 1847.

1064 On the Wye

Beyond meads the river with boys bathing; hill distance.
Canvas, 10 in. *h.* by 12 in. *w.* (0·25 × 0·30).
Purchased, Anderdon Sale (265) May, 1879.

1290 Landscape with Bathers

A broad river winding between banks lit by the setting sun. Middle distance, a wooded knoll with a ruin. On the opposite shore, poplars. Foreground, near tree trunks, three women undressing.
Wood, 23 in. *h.* by 29½ in. *w.* (0·58 × 0·74).
Bequeathed by John Staniforth Beckett, 1889.

1364 Sons of Frederick, Prince of Wales, with their Tutor, 1748. (Lent Nat. Portrait Gall. 1898.)

2646 Italian Coast Scene

A ruin on an island; a man is pushing off his boat from the shore; to the right is the open sea. General tone, golden-blue.
Canvas, 17¾ in. *h.* by 21½ in. *w.* (0·45 × 0·54).
Salting Bequest, 1910.

3727 A Venetian Gentleman

Half left, head and shoulders, in short grey wig, brown coat, grey gold-edged waistcoat, and white stock. Signed and dated 1751.
Canvas, 19½ in. *h.* by 16½ in. *w.* (0·49 × 0·42).
Purchased, out of Grant-in-aid and Mackerell Fund, from P. E. Rossi, 1923.

WITTE (Emanuel de) *c.* 1618—1692

School of Amsterdam. Born at Alkmaar; pupil of E. van Aelst; in the Alkmaar Guild, 1636; at Rotterdam, 1639; Master at Delft, 1642; Amsterdam, 1650; died there.

1053 Interior of a Church, probably at Delft

Three bays of a nave; the congregation seated, a preacher in a wooden pulpit attached to a pier. Right foreground, two dogs behind a man in a large hat.

Canvas, 20 in. *h.* by 22 in. *w.* (0·50 × 0·55).

Bequeathed by Miss Sarah Solly, 1879.

After DE WITTE

3682 The Fish Market

To left, a stout lady with a little girl, buying fish at a covered stall with a canvas awning. She wears a dark green jacket trimmed with white fur, and a large linen apron. Behind her a quay in sunlight, sunlit sails, sea and blue sky beyond. To right, the stallkeeper, in black cap and jacket, with bright red sleeves and skirt. Behind her, between the bars of the stall, the market, with figures in strong sunlight.

Canvas, 22¾ in. *h.* by 25½ in. *w.* (0·58 × 0·65).

Probably from the picture painted 1662–63 containing portraits of Adriana van Heusden and her daughter, the subject of legal proceedings between painter and sitter, in connection with which the painter produced a copy. Henry Sale, Paris 1836, as P. de Hooch. De Groot, P. de Hooch, 284. A version dated 1662 was in the coll. of E. Hockliffe. Purchased from Agnew, 1922.

WOUTERS (Frans) 1612—1659

Flemish School. Born Liere; pupil of Peeter van Avont at Antwerp; assistant to Rubens. Employed by Emperor Ferdinand II, 1636; visited England; became painter to Prince of Wales, and painted for Charles I. Assisted in export of the Duke of Buckingham's collection. In Antwerp 1641. Died there.

1871 Nymphs and Satyrs

Right, on a knoll above a pool, beneath trees, two nymphs asleep. Two satyrs creep up to them. In the pool, left, three other nymphs bathing, with a satyr stealing towards them. Landscape background, left, of thick trees; right, of trees and open sky. Signed: W. F.

Oil on oak, 17 in. *h.* by 22¾ in. *w.* (0·43 × 0·58).

Presented by M. Forster, 1845.

WOUWERMAN (Jan) 1629—1666

School of Haarlem; pupil of his brother, Philips Wouwerman; born at Haarlem; influenced by Wynants; in the Guild, Haarlem, 1655; died there.

1345 Landscape

Left, a lake with mountain distance; a boat with three figures. Right, a road, on which ride two peasants, leads to farm buildings; centre, on a high bank, an old oak tree. A woman and two children by the roadside on the right. Serene sky with thin clouds. Tone, clear grey. Signed: *J. Wouwerman.*

Wood, 15 in. *h.* by 21½ in. *w.* (0·38 × 0·54).

Purchased from E. Habich, Cassel, 1891.

WOUWERMAN (Philips) 1619—1668

School of Haarlem. Born at Haarlem; studied under his father, Paul Joosten Wouwerman, F. Hals, P. Verbeeck, and Jan Wynants; went to Haarlem, 1638, working under E. Decker; in the Guild there, 1640; died at Haarlem.

878 Halt of Officers

Extreme right, a tent; before it, centre, soldiers, horses, and a young woman carrying a tankard; left, a beggar. In the distance, a camp; on the left, a harbour. Blue sky with clouds. Tone, clear brown and grey. Signed: *Phils W.*

Wood, 19 in. *h.* by 16½ in. *w.* (0·48 × 0·41).

Sm. 112. De Groot, 856. Sales: Comte Dubarry, Paris, Nov. 21, 1774; Poullain, Paris, March 15, 1780, bt. Paillet; John Webb, London, 1821, bt. Peel. Exhib. B.I., 1822 (41), lent Peel. Purchased Peel Collection, 1871.

879 Interior of a Stable

A shed with horses, figures and poultry; right, an inner stable. In centre, a man in a yellow jerkin on a bay horse; left, two boys, with a goat and a dog. Outside, left, a man leading a horse. Left foreground, a girl at a well; a peacock above her. Blue sky, mountainous wooded landscape. Tone, luminous and dark. Signed: PHILS (in monogram) W.

Canvas, 18½ in. *h.* by 26½ in. *w.* (0·47 × 0·67).

Sm. 171. De Groot, 491. Sales: possibly Verrue, Mar. 27, 1737 (102); Servad, Amsterdam, 1778; Count de Merle, March 1, 1784; possibly Delahante, &c., Mar. 3, 1810 (108); Watson Taylor, June 14, 1823 (59), bt. Emmerson. Exhib. B.I., 1868 (119), lent Cholmondeley. Purchased, Peel Collection, 1871.

880 On the Sea Shore

Centre, a white horse on a sand dune, a fishing net on his back; left, in cloud-shadow, two men, fish-wives and a horseman. Right distance, grey sea. Tone, grey-brown. Signed with monogram.

Wood, 13 in. *h.* by 16 in. *w.* (0·33 × 0·40).

Sm. 295. De Groot, 977. From Coll. Elizabeth Farnese, Queen of Spain; her arms are on the back. Imported by Buchanan, 1813. Exhib. B.I., 1818 (20), lent Townshend. Townshend Sale, June 4, 1819 (29). In Barchard Coll., 1823; bought Emmerson. Bought by Peel from Smith before 1829. Purchased, Peel Collection, 1871.

881 Gathering Faggots

Centre foreground, a white horse, with a pack-saddle; left, an old man binding faggots, and a woman with a child. Stormy sky. Tone, cold brown. Signed: W.

Wood, 12½ in. *h.* by 10½ in. *w.* (0·31 × 0·26).

Sm. 134. De Groot, 1006. Sales: R. de Boisset, Paris, February 3, 1777; Le Rouge, Paris, 1818. Imported by Delahante, who sold it to J. Webb. Sales; John Webb, 1821, bt. Foster; W. Beckford, Oct. 15, 1823 (283); Peacock, bt. Peel. Exhib. B.I., 1824 (105), lent Peel. Purchased, Peel Collection, 1871.

882 Landscape with Beggars

Right, sandhills and trees; figures centre. Left, a river flowing beneath stone bridge in mid-distance. Flat landscape and stormy sky. Tone, grey-brown. Signed: P. W. (in monogram).

Wood, 9½ in. *h.* by 12 in. *w.* (0·24 × 0·30).

Sm. 435. De Groot, 1071. Sold by Smith in 1823. In Peel Coll., 1829. Purchased, Peel Collection, 1871.

973 Sandbank on a River

A river between sandy banks, left, green meadows right; a man fishing; in middle distance, women bathing. Grey-blue sky, clouded; mountain distance. Tone, grey.

Oak, 10 in. *h.* by 13½ in. *w.* (0·25 × 0·34).

De Groot, 1072. Wynn Ellis Bequest, as by Wynants, 1875.

975 The Stag Hunt

A lake left, tree centre. Scattered huntsmen and women, with dogs, hunting two stags. Mountain distance, blue clouded sky. Tone, brown-grey. Signed: PHILS (in monogram) W.

Canvas, 29 in. *h.* by 41 in. *w.* (0·73 × 1·04).

Sm. 477, and Suppl. 226. De Groot, 623. Imported by Buchanan from Rijnders Coll., Brussels. In E. Gray Coll., 1829. Exhib. B.I., 1840 (30), lent Baring. Baring Sale, June 2, 1848 (111), bt. Earle. R. White Sale, 1853, bt. in; Anon. Sale, 1861. Wynn Ellis Bequest, 1875.

976 A Battle, Cavalry and Infantry

Foreground, a skirmish of horse; many figures; a trooper holds the left arm of a standard-bearer, and aims at him with a battle-axe. Signed with monogram.

Oak, 13 in. *h.* by 24½ in. *w.* (0·33 × 0·62).

Sm. 491. De Groot, 747. Sales: possibly Townshend, June 4, 1819; Rutland House, 1827. In Ainslie Coll., 1829. Exhib. B.I., 1860 (46), lent Ellis. Wynn Ellis Bequest, 1875.

1060 Two Vedettes on the watch

Right foreground, two riders dressed respectively in red and yellow jerkins; they speak to peasants who lie on a bank sloping to a stream, left. Heavy clouds and cloud shadows. Signed: PHIL (in monogram) W.

Wood, 12 in. *h.* by 14¾ in. *w.* (0·30 × 0·37).

De Groot, 901. Bequeathed by John Henderson, 1879.

2282 Bohemians

In the foreground of a mountainous and wooded landscape, under a cloudy sky, two horsemen; one stands, centre, beside a white horse; a woman in blue skirt over a scarlet petticoat reads his hand. Right, six other gipsies and two children round a fire. Centre foreground, a dog. Signed: P. S. W.

Wood, 12 in. *h.* by 14 in. *w.* (0·30 × 0·35).

Sm. 203. De Groot, 933. Sales: Marin, Paris, March 22, 1790; Claude Tolozan, Paris, Feb. 23, 1801; Pourtalès, London, May 19, 1826 (52), bt. Norton. Exhib. R.A., 1902 (202); Whitechapel, 1904 (302), lent by Colnaghi. Bequeathed by Martin Colnaghi, 1908.

2554 Shoeing a Horse in the Open

Right centre, five men round a white horse, with red holstered saddle. The smith, in a red cap, shoes the near hind hoof; a man in yellow jerkin holds the bridle. Beyond, right, two men force a bay horse into a frame. Distance, a spired church and low dim landscape. Cloud shadow in left foreground. Tone, grey brown; pale sky.

Wood, 18 in. *h.* by 24¼ in. *w.* (0·45 × 0·61).

De Groot, 134. Exhib. Leipzig, 1881 (272). In Colls. of Duke of Courland and Sagan; Hohenzollern-Hechingen, Löwenberg. Sale: Schubart, Munich, October, 1899 (85). Heshuyzen Coll., Haarlem. Exhib. R.A., 1902 (196), lent Salting. Salting Bequest, 1910.

WRIGHT (Joseph) of Derby 1734—1794

British School. Born Derby. Pupil of Hudson and Mortimer Settled as a portrait painter in Derby. Exhibited 1765 with Incorporated Society; 1773–5 in Rome and Italy; 1775 Bath; 1777 settled in Derby; exhibited R.A., 1778; A.R.A., 1781; R.A., 1784, but declined membership. Died Derby.

4132 Sir Brooke Boothby, Bart.

Reclining full-length, supported by his right arm, on the banks of a small stream in a wood. In his left hand a volume of Rousseau. Wears dark grey felt hat, grey coat, waistcoat and knee-breeches, frilled white shirt, white stockings, brown gloves. Brown-green foliage; blue-green hills and yellow sky in distance. Signed: *J. Wright. Pinx.* 1781.

Oil on canvas, 59¾ in. *h.* by 81¾ in. *w.* (1·49 × 2·08).

Sir Brooke Boothby, 1743–1824. 7th Baronet, 1789. Poet and political writer. Friend of the Edgeworths, the Lichfield literary circle, and of Rousseau.

Included in an account of Sept. 30, 1780, from Wright to Boothby. Bequeathed by Miss Agnes Best, 1925.

WYNANTS (Jan) 1625?—1682

School of Haarlem; probably born at Haarlem; moved to Amsterdam, 1660.

883 Landscape with Figures and Animals

Left centre, rising ground with a cottage among trees; a road descends to foreground; on it a man drives sheep and cows. Left foreground, an old tree and felled trunk. Hilly distance. Blue sky with cumulus; clear tone. Signed: *J. Wijnants*, 1659.

Canvas, 31½ in. *h.* by 39 in. *w.* (0·80 × 0·99).

Sm. 93. Sales; Blondel de Gagny, 1776; Comte de Vaudreuil, 1784; van Leyden, 1804; J. Webb, 1821. Exhib. B.I., 1822 (178), lent Peel.

884 Landscape with Figures

Right, a sand-hill, a track round its base. Right foreground a pool, through which are driven cattle and sheep. Left middle distance, trees, houses and a carriage. Tone, luminous. Signed: J. W.

Wood. 11 in. *h.* by 15 in. *w.* (0·27 × 0·38).

Sm., 94. Sales: Stiers d'Aertselaer, 1822; Barchard Sale, May 6, 1826 (17), bt. Nieuwenhuys; in Peel Coll., 1835; with 883 purchased, Peel Coll., 1871.

971 Hilly Country

Left, a broken sand mound on which are two men and a greyhound. Centre, a track with figures. Distance, undulating country with trees. Blue sky with stormy cumulus. Signed: J. W.

Canvas, 16 in. *h.* by 21 in. *w.* (0·40 × 0·53).

Sm., 69. Fossard Coll., Paris, 1834. In Wynn Ellis Coll., *c.* 1854; Wynn Ellis Bequest, 1875.

972 Landscape with dead Trees

Trees in middle distance, to right of a sandy road. Two men, one mounted, advance with dogs. Left foreground, two dead trees in cloud-shadow; hilly distance. Grey-blue sky with stormy cumulus. Tone, grey-brown. Signed: *J. Wijnants.*

Oak, 11½ in. *h.* by 14½ in. *w.* (0·29 × 0·36).

Wynn Ellis Bequest, 1875.

2532 A Woman driving Sheep through an Archway

From left foreground a wall runs obliquely to centre. Through a ruined archway in it a woman drives sheep. Landscape background. Tone, warm grey. Signed: *J. Wijnants*, 1667.

Canvas, 14 in. *h.* by 17¼ in. *w.* (0·35 × 0·43).

Sm., 107. Van Saceghem Coll., 1835; exhib. B.I., 1857, lent Hume Campbell; sale, June 16, 1894 (52), bt. Buttery; Salting Bequest, 1910.

2533 A Sandy Lane

Wooded middle distance, a man and woman on sand bank centre foreground. Centre, a track ending in a puddle, foreground; a man in a red coat receding along it. Blue hills in right distance. Tone, luminous, with cloud and shadow. Signed: *J. Wijnants*, 1665.

Wood, 11½ in. *h.* by 14¼ in. *w.* (0·28 × 0·36).

Sm., 19. In Wells Coll., 1835; exhib. B.I., 1845 (30); Wells Sale, May 12, 1848 (36), bt. Farrer; Cope Sale, 1872, bt. Heugh; Heugh Sale, May 10, 1878 (263), bt. Powerscourt. Salting Bequest, 1910.

YSENBRANDT (Adriaen) d. 1551

School of Bruges; born Haarlem, pupil of Gerard David at Bruges; Master in Bruges, 1510; died at Bruges.

1864 Virgin and Child

Mary seated, centre, full length, full face, suckling the Child. Her mantle is deep antwerp blue, with yellow-green cuffs; her tunic sleeves, rose colour. Behind her a tree, bearing small prickly fruit. Blue landscape background; flesh colour, rosy.

Wood, circular, diam. 31⅝ in. (0·80).

For some time ascribed to Herri met de Bles. Formerly in the Öttingen-Wallerstein Coll.; exhib. Kensington Palace, 1848 (60), as by an unknown master. Presented by Queen Victoria, 1863.

2585 S. Mary Magdalene

Kneeling, half left, in scarlet and white, with white head-dress; a missal before her on an altar, behind which an angel, in rose colour, holds a crucifix. Incidents from her life in the background.

Wood, 15¾ in. *h.* by 12 in. *w.* (0·40 × 0·30).

From Colls. Odescalchi, Rome; Quazzo at Padua and Rome; Nieuwenhuys Sale, Brussels, 1883 (as van der Goes). Exhib. Bruges, 1902 (182); Somzée Coll. Salting Bequest, 1910.

See also ascribed to DAVID (Gerard), **1078**, and GERMAN SCHOOL, **1151**

ZAGANELLI (Bernardino) da Cotignola 1460?—15. . ?

Ferrarese School. Born at Cotignola; brother and assistant of Francesco Zaganelli. Dated works, 1505–27.

1092 S. Sebastian

Stands, looking upward, bound to a rose-tinted marble column. Across the background move armed horsemen, in pink, blue-green, and ochre; beyond, landscape with river, trees, a city and distant blue mountains. Blue sky shading to white at the horizon. Cool tone. Signed on a cartellino: BERNARDINŪ COTIGLOA, P.

Wood, arched top, 47 in. *h.* by 18 in. *w.* (1·19 × 0·45).

Central panel of an altar-piece ordered by the foreign students at Pavia for their chapel in the Carmine, 1506. From Frizzoni Coll., Bellagio, whence bought by Sir W. Boxall. Bequeathed by him to Federico Sacchi; from whom purchased, 1880.

ZAGANELLI (Francesco) da Cotignola. Working 1499—1518

School of Romagna. Born Cotignola. Worked Ravenna. Influenced by Palmezzano and the Bolognese.

3892 Baptism of Christ

Centre, Christ standing in the Jordan, hands joined in prayer, is baptized by S. John, in crimson mantle. Above, the Holy Spirit descends and a cherub holds a white gold embroidered cloth and a scroll. Left, standing, the Virgin in blue mantle over crimson, yellow-sleeved robe, and S. Anne in yellow head-dress and maroon mantle over green robe with blue-grey sleeves. Before them stands an angel in green mantle over white robe carrying Christ's crimson robe; another in yellow robe sits holding a lute. Background, brown and purple-brown rocks, with trees; in the distance, blue buildings and mountains. Signed: XHS 1514. *Frācischus Chotignolensis. F.*

Wood, 80½ in. *h.* by 77 in *w.* (2·05 × 1·95).

3892A Dead Christ with Angels

Lunette of **3982**. The body, naked save for a loin cloth, is seated upon the partly removed lid of a veined marble tomb, and is supported by two angels, the left in brown robe and blue gold-trimmed mantle, the right, in yellow robe shaded crimson. Dark warm grey background.

Wood, 40 in. *h.* by 81 in. *w.* (1·02 × 2·06).

With 3892, altar-piece in San Domenico, Faenza. Arundel Club Portfolio, 1910. Coll. David Erskine. (Sale, Sothebys, 1924, No. 92–3, bt. in.) Purchased from exors. of David Erskine, 1924.

ZAIS (Giuseppe) d. 1784

Venetian School. Pupil of Zuccarelli; died at Treviso.

1296 Landscape

Left, a river bank with trees; a woman in a blue petticoat. Left foreground, two gallants, and three ladies in yellow, blue and rose-colour. Right, a stream; old houses beyond. Egg-blue sky with luminous clouds. Luminous grey-brown tone.

1297 Riverside Scene

Left, a stream; right bank, ladies and gallants fishing. One lady wears a rose-coloured bodice and a yellow skirt looped up over a blue petticoat. Right middle distance, buildings; left, a castle. Tone, clear grey.

Canvas, each 19½ in. *h.* by 25¾ in. *w.* (0·49 × 0·65).

Purchased with **1296** from C. Ricchetti, Venice, 1889.

ZAMPIERI *See* DOMENICHINO

ZELOTTI *See* VENETIAN SCHOOL XV–XVI CENTURY, 595

ZOFFANY (Johann) 1733—1810

British School. Born at Ratisbon; came to England, 1758; original member of R.A., 1768; exhibitor from 1770 to 1800. About 1781–88 in India; died at Kew.

1487 Thomas Gainsborough

Bust, profile left, clean shaven; dull red coat and white neck cloth, his hair curled, powdered, and tied in a queue. Grey background.

Oval, canvas, 7¾ in. *h.* by 6¾ in. *w.* (0·19 × 0·17).

Exhib. R.A., 1887 (19). Presented by the Misses Lane, 1896.

1197 David Garrick. (Lent National Portrait Gallery, 1898.)

3678 Family Group

Centre, under a large oak, a stout man in a brown coat and tie-wig, leans towards his wife seated to his left, in lace cap, black sleeveless bodice and dress of grey-blue silk, shot with orange; over one arm a white brocade cloak. To the right her eldest daughter, in low red flowered silk dress, white apron and cap with veil. A child in white restrains a white rough-haired dog with her blue sash. To the left, two boys in scarlet with kites, and a negro in black with red cloak and breeches. Cloudy sky behind.

Canvas, 40 in. *h.* by 50 in. *w.* (1·01 × 1·27).

Said to represent the family of Mrs. Bruere, and to have belonged to Colonel Claud Martin.

Bequeathed by William Asch, 1922.

ZOPPO (Marco) 1433—1498

School of Bologna. Born at Bologna; pupil of Squarcione, at Padua, *c.* 1453; influenced by Tura. Died at Bologna.

590 The Dead Christ

An upright torso, partly draped in white, rising from a marble tomb. The head dropped right, supported by a saint in brown and blue, who stands behind, right. Behind, left, stands S. John Baptist, in rose-coloured drapery over a pelt. Tone, grey-brown.

Wood, on tempera, 10½ in. *h.* by 8 in. *w.* (0·26 × 0·20).

In Rosini Coll., Pisa; purchased as by Tura (attrib. to Mantegna in the sale), Lombardi-Baldi Coll., Florence, 1857.

3541 A Bishop Saint

A Bishop, bearded, almost profile right, in white and gold mitre, black hood, rose and gold cope, white alb and gloves, reading from a blue-covered book, a gilt and crystal crozier against his shoulder; gold background.

Wood, arched, 19 in. *h.* by 10½ in. *w.* (0·48 × 0·27).

Presented by A. A. de Pass, 1920.

ZUCCARELLI (Francesco) 1704—1788

Venetian School. Scholar of Paolo Anesi, Florence; at Venice and Rome; visited England; died at Florence.

2086 Gate with a Round Tower

Left, centre, a river bank, ruined archway and tower, flanked by houses and a wall. Right of the tower, a stream. Three men with cows in shadow on near bank; centre foreground, three wayfarers; beyond, a man on a white horse. Another rider, a woman and a child recede towards the archway. Left foreground, a tall tree. A rocky ravine in distance.

Canvas, 27¾ in. *h.* by 37½ in. *w.* (0·70 × 0·95).

2087 Pastoral Landscape

Canvas, 36½ in. *h.* by 52 in. *w.* (0·92 × 1·32).

2086–7, John Samuel Collection, bequeathed by the Misses Cohen, 1906.

ZURBARÁN (Francisco) 1598—1662

School of Seville. Born at Fuente de Cantos; studied under Juan Roelas, Seville. In 1650 moved to Madrid. Died there.

230 A Franciscan

Kneeling, half right, a skull in his hands. Tone, brown.
Canvas, 61 in. *h.* by 39 in. *w.* (1·54 × 0·99).
Procured in Spain by Baron Taylor, *c.* 1835, for Louis-Philippe: purchased at his sale (50), May 6, 1853.

1930 A Lady as S. Margaret

Standing three-quarters left, full length, in brown hat with turned-up brim, and black dress slashed to show white chemisette; skirt looped up over a scarlet petticoat; brown laced sandals. A crozier-shaped staff in right hand, a missal in left; on her left arm an embroidered canvas satchel. Behind her a black dragon, his tail right. Tone luminous grey-brown.
Canvas, 76¼ in. *h.* by 44¼ in. *w.* (1·93 × 1·12).
Exhib. R.A., 1871 (4), lent Lady Ashburton. Purchased from the Marquess of Northampton, Clarke Fund, 1903.

PICTURES, ETC., WITHDRAWN FROM EXHIBITION.

1858	School of BASSANO (Jacopo) ..	Adoration of the Shepherds.
2148	School of BASSANO (Jacopo) ..	Departure of Abraham.
105	BEAUMONT (Sir George) ..	Landscape.
601	BOXALL (Sir William)	Geraldine.
2250	After CAVALLI (Gian Marco) ..	Bust of Andrea Mantegna.
2786	CHANTREY (Sir Francis) ..	Bust of Lord Farnborough.
2156	GERMAN SCHOOL	S. Christopher.
2157	GERMAN SCHOOL	Virgin and Child with Angel.
2158	GERMAN SCHOOL	Female Head.
2240	GIBSON (John)	Bust of William Bewick.
178	HILTON (William)	Serena rescued by the Red Cross Knight, Sir Calapine.
333	HILTON (William)	Edith discovering the body of Harold.
151A	MOLA (Pier Francesco)	Leda and the Swan.
2983	NORTH ITALIAN SCHOOL ..	Landscape with Classic Ruins.
454	RIPPINGILLE (Edward Villiers)	Female Head.
2980	ROMAN SCHOOL (I–II cent.)	Crane, Python and Lizard (Mosaic).
2982	ROMAN SCHOOL (XVIII cent.)	Classical Landscape.
44A	ROMANO (Giulio)	Charity.
225	ROMANO (Giulio)	Vision of the Magdalen.
1892	ROSA (Salvator)	Diogenes throwing away his cup.
2239	SEGUIER (William)	Bust of Wynn Ellis.
1893	SPRANGER (Bartolomaus) ..	Men destroyed by Dragons.
731	THOMSON (Rev. John)	Loch-on-Eilan, Inverness-shire.
4445	TURNER, (J. M. W.)	Seascape.
4446	TURNER (J. M. W.)	The Piazzetta, Venice.
1882	UNKNOWN (XVIII cent.) ..	Prince Charles Edward.
92	VERONESE (Alessandro) ..	Cupid and Psyche.
315	WEST (Benjamin)	Installation of the Order of the Garter.
123	WILLIAMS, Edward	Landscape.
1889	School of WILSON (Richard) ..	Landscape.
2981	School of WILSON (Richard) ..	The Tummel.

INDEX OF RELIGIOUS SUBJECTS

GOD THE FATHER

	No.
Masaccio	3627

CHRIST

THE AGONY

Bellini, Giovanni	726
Borgognone, Ambrogio	1077a
Correggio (after)	76
Garofalo	642
Greco, El	3476
Mantegna, Andrea	1417
Master from Delft	2922
Niccolò da Foligno	1107
Pacchiarotto, Jacopo	1849
Spagna, Lo	1032, 1812

BAPTISM

Elsheimer, Adam	3904
Florentine School, XIV cent.	4208
Francesca, Piero della	665
Niccolò di Pietro Gerini	579
Perugino, Pietro (after)	1431
Zaganelli, Francesco	3892

CIRCUMCISION

Bellini, Giovanni	1455
Marziale, Marco	803
Signorelli, Luca	1128

WITH DISCIPLES, DOCTORS, &c.

Bassano, Jacopo	228
Bordone, Paris	3122
Brown, Ford Madox	1394
Campaña, Pedro	1241
Caravaggio, Michelangelo	172
Carracci, Annibale	9
Duccio	(Miracle) 1140
Greco, El	1457
Luini, Bernardino	18
Luini, Bernardino (after)	2088
Mazzolino, Ludovico	641, 1495
Melone, Altobello	753
Moretto da Brescia	3096
Orsi, Lelio	1466
Piombo, Sebastiano del	(Miracle) 1
Preti, Mattia	1676
Saftleven, Herman	2062
Tintoretto	1130
Titian (School)	224
Ugolina da Siena	1188, 1189
Venetian School, XIV cent.	4250
Venusti, Marcello	1194

WITH THE FATHER, SAINTS, &c. — No.

Angelico, Fra .. 663
Barnaba da Modena .. 2927
Bazzani, Giuseppe .. 3663
Bertucci .. 1051
Franco-Rhenish School .. 3662
Pesellino, Francesco .. 727
Titian .. 4222

ENTOMBMENT, PIETÀ, &c.

Baldung, Hans .. 1427
Bellini, Giovanni .. 3912
Blake, William .. (Procession from Calvary) 1164
Bouts, Dirk .. 664
Carracci, Annibale .. 2923
Crivelli, Carlo .. 602
David, Gerard (ascribed to) .. 1078
Dossi, Dosso .. 4032
Francia .. 180, 2671
German School (after Schongauer) .. 1151
Guercino .. 22
Lippi, Filippino .. 293
Lombard, Lambert .. 266
Lombard School, XVI cent. .. 219
Lorenzetti, Ambrogio .. 3895
Master from Delft .. 2922
Michelangelo .. 790
Niccolò da Foligno .. 1107
Palmezzano, Marco .. 596
Rembrandt .. 43
Roberti, Ercole de' .. 1411
Stanzioni, Massimo .. 235, 3401
Tiepolo, G. B. .. 1333
Ugolino da Siena .. 3375
Venetian School, XIV cent. .. 3893
Venetian School, XV–XVI cent. .. 3084
Zaganelli, Francesco .. 3892A
Zoppo, Marco .. 590

THE NATIVITY (ADORATION OF THE KINGS AND SHEPHERDS, EPIPHANY, &c.)

Angelico, Fra (School) .. 582
Bellini, Gentile .. 3098
Bonfigli, Benedetto .. 1843
Bonifazio di Pitati .. 1160
Botticelli, Alessandro .. 592, 1033, 1034
,, (School) .. 1124
Bramantino .. 3073
Brueghel, Jan .. 3547
Brueghel, Pieter .. 3556
Claeissens, Antoine (ascribed to) .. 2159
Costa (School) .. 3105
Crivelli, Carlo .. 724
David, Gerard (ascribed to) .. 1079
Dossi, Dosso .. 3924
Fabritius, Bernhard .. 1338
Ferrarese School .. 640
Foppa, Vincenzo .. 729
Francesca, Piero della .. 908
Geertgen tot Sint Jans .. 4081
Italian School, XVII cent. .. 1157
Mabuse, Jan de .. 2790
Margaritone .. 564
Masaccio (School) .. 3648
Master of Liesborn .. 258
Mazzolino, Ludovico .. 3114
Orcagna .. 573, 574

THE NATIVITY (ADORATION OF THE KINGS AND SHEPHERDS, EPIPHANY, &c.)—*Continued.*

	No.
Pacchiarotto, Jacopo	1849
Parenzo, Bernardo da	3336
Perugino, Pietro	1441
Peruzzi, Baldassare	167
„ (after)	218
Rembrandt	47
Roberti, Ercole de'	1411
Rodrigo, Lo fil de Mestre	3417A
Romanino, Girolamo	297
Scarsella, Ippolito	1887
Signorelli, Luca	1133, 1776
Velázquez (ascribed to)	232
Venetian School, XV-XVI cents.	1377
Veronese, Paolo	268

THE PASSION (LAST SUPPER, TRIAL, CRUCIFIXION, &c.)

Antonello da Messina	1166
Antwerp School, *c.* 1530	1088
Antwerp School, XVI cent.	718
Barnaba da Modena	2927
Boccaccino, Boccaccio (Procession to Calvary)	806
Borgognone, Ambrogio	1077A
Castagno, Andrea dal	1138
Correggio, Antonio da (Taking leave of His Mother)	4255
David, Gerard	3067
Dyck, A. van	877A
Ferrarese School	3069
Flemish, XV cent.	1087
Ghirlandaio, Ridolfo (Procession to Calvary)	1143
Honthorst, Gerard (Christ before Pilate)	3679
Jacopo di Cione	1468
Justus of Padua	701
Mansueti, Giovanni	1478
Massys, Quentin	715
Master of Aachen Altarpiece	1049
Master of S. Bartholomew	Lent.
Master from Delft	2922
Master of Liesborn	259
„ „ (School)	262
Niccolò da Foligno	1107
Pacchiarotto, Jacopo	1849
Pedrini, Giovanni	3097
Pesellino, Francesco	727
Raphael (Procession to Calvary)	2919
„	3943
Rembrandt	1400
Ribalta, Francisco	2930
Roberti, Ercole de'	1127
Roman School, XII cent.	3403
Rubens	853g
Rubens (School)	1865
Segna di Buonaventura	567
Ugolino da Siena	1188, 1189
Velázquez	1148
Westphalian School (Christ before Pilate)	2154
Westphalian School (Procession to Calvary)	2160

PRESENTATION IN THE TEMPLE

Master of Liesborn	257
„ the Life of the Virgin	706

RESURRECTION

Campin, Robert (School)	1086
Carracci, Annibale	9

RESURRECTION—*Continued.* No.

Ferrari, Gaudenzio 1465
Juan de Flandes 1280
Mantegna, Andrea (School) 639, 1106, 1381
Niccolò da Foligno 1107
Orcagna 575, 576, 577
Pacchiarotto, Jacopo 1849
Ugolino da Siena 4191

SALVATOR MUNDI; ECCE HOMO

Antonello da Messina 673
Bellini, Giovanni 1233
Bordone, Paris 1845
Bouts, Albrecht 1083
Cima, Giovanni Battista 1310
Correggio, Antonio da 15
Diana, Benedetto 2725
Massys, Quentin 295
Matteo di Giovanni 247
Mostaert, Jan 3900
Previtali, Andrea 2501, 3087
Reni, Guido 271
Spagna, Lo (ascribed to) 691
Weyden, Rogier van der (School) 712

TRANSFIGURATION

Duccio 1330
Russian School 4163

THE HOLY GHOST

Barnaba da Modena 1437
Orcagna 578
Rubens 853f

THE HOLY FAMILY: THE VIRGIN WITH HOLY CHILDREN

Baroccio, Federigo 29
Bartolommeo, Fra 1694, 3914
Botticelli (School) 226, 1412, 2497
Cariani, Giovanni 1203
Castillo y Saavedra, Antonio del 3647
Catena, Vincenzo 3540
Correggio, Antonio da 23
Fungai, Bernardino 2764
Garofalo 170
Italian School, XVI cent. 3125
Jordaens, Jakob 164, 3215
Lanini, Bernardino 700
Le Sueur, Eustache 1422
Luini, Bernardino 3935
Master of the Death of the Virgin 2603
„ „ Half Lengths 720
Mazzolino, Marco 82, 169
Mengs, Raphael (ascribed to) 1099
Mola, P. F. 160
Morando, Paolo 777
Murillo, Bartolomé 13
Palma (Vecchio) 234
Patinir, Joachim (School) .. .. (Flight into Egypt) 1084, 3115
Penni, Luca 2293
Perugino, Pietro 181

THE HOLY FAMILY: THE VIRGIN WITH HOLY CHILDREN —*Continued.*

	No.
Pier Francesco Fiorentino	1199
Piombo, Sebastiano del	1450
Raphael	744
Reni, Guido	191
Reynolds, Sir Joshua	78A
Rubens (School)	67
Sarto, Andrea del	17
Sassoferrato	740
Signorelli, Luca	2488
Solario, Antonio da	2503
Titian	635
Venusti, Marcello	1227
Werff, A. van der	3909

THE VIRGIN

ALONE

French School, XV cent.	1335
Massys, Quentin	295
Sassoferrato	200
Tura, Cosimo	905
Weyden, R. van der (School)	711

ANNUNCIATION

Angelico, Fra (School)	1406
Castagno, Andrea dal (ascribed to)	584
Crivelli, Carlo	739
Duccio	1139
Ferrari, Gaudenzio	3068
Giovanni dal Ponte	580a
Justus of Padua	701
Lippi, Filippo	666
Manni, Giannicolo	1104
Master of Liesborn	256

ASSUMPTION

Botticini	1126
Carpaccio, Vittore	3077
Valdés Leal	1291

BIRTH

Dutch School, XVI cent.	3650
Murillo (after)	1257

CORONATION

Angelo di Taddeo Gaddi	568
Barnaba da Modena	2927
Justus of Padua	701
Lorenzo Monaco	1897
Orcagna, Andrea	569
Reni, Guido	214
Westphalian School	263

DEATH AND ENTOMBMENT

Byzantine School	4030
Carpaccio, Vittore	3077
Goes, Hugo van der (ascribed to)	658
Spanish School, XV cent.	4190

THE VIRGIN—*Continued.* No.

IMMACULATE CONCEPTION

Crivelli, Carlo 906
Murillo, Bartolomé.. 3910

MARRIAGE

Justus of Padua 701
Niccolò di Buonaccorso 1109
Sienese School, XIV-XV cent. 1317

MIRACLE OF THE GIRDLE

Matteo di Giovanni 1155

PURIFICATION

Master of Liesborn 257

VISITATION

Patinir, Joachim (School) 1082

THE VIRGIN AND CHILD

Barnaba da Modena 2927*
Bartolommeo, Fra 1694
Basaiti, Marco 599, 2499
Bastiani, Lazzaro 1953
Bellini, Gentile 3911
,, ,, (School) 750*
,, Giovanni 280, 3913
,, ,, ... 2901
,, ,, ... 3078
,, ,, (School) 1696
Benvenuto di Giovanni 909*, 2482
Bertucci, Giovanni Battista 282
Bissolo, Francesco 3083,* 3915*
Boltraffio, Giovanni Antonio 728, 2496
,, (School) 2089
Bonifazio di Pitati 1202, 2495
Bonsignori, Francesco 3091*
Borgognone, Ambrogio 1077, 1410
Botticelli, Alessandro 275
,, (School) 226, 782, 1412, 2497, 2906
,, (School) 3082
Bouts, Dirk 774*, 2595
Brescianino, Andrea del 4028
Campin, Robert 2608, 2609
,, (School) 1086
Cariani, Giovanni Busi 1203*
Catena, Vincenzo 3540*
Cima, Giovanni Battista 300, 634, 2506
,, ,, ... 3112*, 3113*
Costa, Lorenzo 629
Credi, Lorenzo di 593, 648
Crivelli, Carlo 724,* 788*, 807*
David, Gerard (ascribed to) 1079
Dolci, Carlo 934
Domenico Veneziano 1215
Duccio 566*
Duccio (School) 565
Fiorenzo di Lorenzo 1103*, 2483
Flemish School, XV and XVI cent. 265, 708, 945, 1089, 1280, 2606, 3066
Flemish, XVI cent. 3045
Florentine School, XV cent. 2508

---

* With Saints in Attendance.

THE VIRGIN AND CHILD—*Continued.*

	No.
Francia, Francesco	179*, 638*, 3927*
French School, XV cent.	1335, 1939*
Fungai, Bernardino	1331, 2764
Garofalo	671*, 3102*
Geertgen tot Sint Jans (follower of)	1085
Giovenone	1295*
Girolamo dai Libri	748*
„ da Treviso	623*
Gozzoli, Benozzo	283*, 2863*
Grandi, Ercole di Giulio	1119*
Ingegno, Andrea	1220, 2484*
Italian School, XV cent.	1456
Lanini, Bernardino	700
Leonardo da Vinci	1093
Leonardo da Vinci (after)	1861
Liberale da Verona	1134
Lippi, Filippo	3424
„ „ (School)	589
„ Filippino	293*
Lippo di Dalmasio	752
Lotto, Lorenzo	2281*
Luini, Bernardino	3935*
„ (School)	3090
Mabuse (School)	1888
Macchiavelli, Zenobio	586*
Mainardi, Bastiano	2502, 3937
Mantegna, Andrea	274*
Marco d'Oggiono	1149
Margaritone	564*
Martino da Udine (ascribed to)	778*
Marziale, Marco	804*
Masaccio	3046
Massys, Quentin	3664*
Master of the S. Ursula Legend	3379
Mazzola, Filippo	1416*
Memling, Hans	686*, 709
Messina (School)	2618
Michelangelo	809
Milanese School, XV cent.	1300
Montagna, Bartolommeo	802, 1098
Morales, Luis de	1229
Moretto da Brescia	1165,* 3094*
Morone, Francesco	285
Orley, Bernard van (School)	714
Pacchia, Girolamo del	246
Palma (Vecchio)	234*
Perugino, Pietro	288, 1075*
Pintoricchio	703
Previtali, Andrea	695, 2500, 3111
Prevost, Jan	713
Raphael	744, 1171*, 2069
„ (after)	929
Rimini, Giovanni Francesco da	2118
Romanino, Girolamo	2907
Rubens, Peter Paul (School)	67*
Santi, Giovanni	751
Sarto, Andrea del	17*
Sassoferrato	740
Schiavone, Gregorio	630,* 904
Schongauer, Martin (School)	723
Sellaio, Jacopo del	2492
Signorelli, Luca	1847
Sodoma	1144*
Sogliani, Giovanni Antonio	645
Solario, Andrea	2504

* With Saints in Attendance.

THE VIRGIN AND CHILD—*Continued.*

	No.
Tacconi, Francesco	286
Tiepolo, Giovanni Domenico	2513*
Titian	635*
Tommaso da Modena	3897
Tura, Cosimo	772*
Umbrian School	702
Venetian School, XIV cent.	4250
Venetian School, XVI cent.	3075*
Verrochio, Andrea (School)	296
Vivarini, Alvise	1872
,, Bartolommeo	284*
Westphalian School	2151
Ysenbrandt, Adriaen	1864

SAINTS, &c.

S. AGATHA

Piombo, Sebastiano del	24

S. AGNES

Master of Liesborn (School)	262

S. ALEXANDER

Romanino, Girolamo	57

S. AMAND

Rubens, P. P.	297

S. AMBROSE

Dyck, A. van	50
Flemish, XV and early XVI cent.	264
Lorenzo Monaco	215
Master of Liesborn	254
Milanese School, XV cent.	3081

S. ANDREW

Crivelli, Carlo	788
Ferrari, Gaudenzio	3925
Master of Liesborn (School)	262

S. ANNE

Flemish, XV–XVI cent.	1078
Francia, Francesco	179
Girolamo dai Libri	748
Master of Liesborn (School)	262
Master of Moulins	4092
Murillo (after)	1257
Piombo, Sebastiano del	3084
Sienese School	1317
Venetian School, XIV cent.	4250

S. ANTHONY

Bartolo di Fredi	(Abbot)	3896
Bazzani, Giuseppe	(Padua)	3663
Bertucci, Giovanni B.	(Padua)	1051
Bonsignori, Francesco	(?)	3091
Carracci, Annibale	(Abbot)	198
David, Gerard	(?)	1045
Flemish School	(Padua)	2606
Garofalo	(Padua)	671
Lippi, Filippo	(Abbot)	667
Lotto, Lorenzo	(Padua)	2281
Moretto da Brescia	(Padua)	3094
Pisano, Antonio	(Abbot)	776
Schiavone, Gregorio	(Padua & Abbot)	630

* With Saints in Attendance.

S. APOLLONIA

No.

Giovanni dal Ponte 580

APOSTLES

Cavallini, Pietro (School) 4143–4

S. AUGUSTINE

Desiderio, Monsù 3811
Domenico Veneziano 766
Garofalo 81
Lorenzo da San Severino 249
Macchiavelli, Zenobio 588
Master from Delft 2922
„ of Liesborn 255
„ „ Werden 251

S. AUREA (?)

Duccio 566

S. BARBARA

Cariani, Giovanni 1203
David, Gerard 1432
French School, XV cent. 1939
Justus of Padua 701
Massys, Quentin 3664

S. BARTHOLOMEW

Botticini, Francesco 1126
Fiorenzo di Lorenzo 1103
Macchiavelli, Zenobio 586
Marziale, Marco 804
Orcagna 569

S. BAVO

Rubens, Peter Paul 57

S. BENEDICT

Domenico Veneziano 767
Giovanni dal Ponte 580
Lorenzo Monaco 215, 2862, 4062
Margaritone 564
Master of Liesborn 260
„ „ (School) 262
Niccolò di Pietro Gerini 579

S. BERNARD

Giovanni dal Ponte 580
Lippi, Filippo 248
Master of Werden 250

S. BERNARDINO

David, Gerard 1045
Fiorenzo di Lorenzo 1103
Moretto da Brescia 625
Schiavone, Gregorio 630

S. BERTIN

Marmion, Simon 1302

S. BONAVENTURA

Giovenone, Girolamo 1295
Pordenone, Giovanni Antonio 4038

S. BRIDGET OF SWEDEN

Velázquez 1148

S. CATHERINE OF ALEXANDRIA — No.

Bellini, Giovanni .. 1455
Bonifazio di Pitati .. 1202
Bonsignori, Francesco .. 3091
Borgognone, Ambrogio .. 298
Botticini, Francesco .. 1126
Crivelli, Carlo .. 724, 788, 907
David, Gerard .. 1432
Duccio .. 566
French School, XV cent. .. 1939
Garofalo .. 81, 3118
Geertgens tot Sint Jans (follower of) .. 1085
Giovanni dal Ponte .. 580
Italian School, XV cent. .. 646
Justus of Padua .. 701
Lochner, Stefan .. 705
Lorenzo Monaco .. 215
Luini, Bernardino .. 3936
Margaritone .. 564
Massys, Quentin .. 3664
Montagna, Bartolommeo .. 3074
Moretto da Brescia .. 625, 1165
Pintoricchio .. 693
Previtali, Andrea .. 695, 1409
Raphael .. 168
Schiavone, Gregorio .. 630
Sienese School .. 1108
Solimena (attributed to) .. 4177
Titian .. 635

S. CATHERINE OF SIENA

Borgognone, Ambrogio .. 298
Brescianino, Andrea del .. 4028
Flemish School, XV–XVI cent. .. 945
Garofalo .. 3102
Ingegno .. 2484
Lorenzo da San Severino .. 249
Sienese School .. 1108
Sodoma .. 1144

S. CECILIA

Schiavone, Gregorio .. 630

S. CHRISTINA

Signorelli, Luca .. 1847

S. CHRISTOPHER

Bellini, Gentile (School) .. 750
Patinir, Joachim (School) .. 716

S. CLARA

Garofalo .. 671
Moretto da Brescia .. 625

S. CLEMENT

French School, XV cent. .. 2669

S. COSMAS

Emmanuel .. 594
Giovanni dal Ponte .. 580
Lippi, Filippo .. 667
Master of Liesborn .. 261

S. DAMASUS

Botticini, Francesco .. 227

	No.
S. DAMIANUS	
Emmanuel	594
Giovanni dal Ponte	580
Lippi, Filippo	667
Master of Liesborn	261
S. DEMETRIUS	
Lorenzo da San Severino	249
Ortolano	689
S. DOMINIC	
Bellini, Gentile	1440
Bonsignori, Francesco	3091
Botticini, Francesco	1126
Crivelli, Carlo	788
Duccio	566
Garofalo	3102
Gozzoli, Benozzo	283
Ingegno	2484
Lippi, Filippino	293
Lorenzo Monaco	216
Lorenzo da San Severino	249
Moretto da Brescia	3094
S. DONATIAN	
David, Gerard	1045
S. DOROTHY	
Francesco di Giorgio	1682
Master of S. Bartholomew	707
Master of Liesborn (School)	2152
S. ELIZABETH	
Fabritius, Barent	1339
Flemish, XV and early XVI cent.	1089
Garofalo	170
Le Sueur, Eustache	1422
Mazzolino, Ludovico	82
Patinir, Joachim (School)	1082
Penni, Luca	2293
Russian School	4163
Sarto, Andrea del	17
S. ELSINUS	
Venetian School, XIV cent.	4250
S. EMIDIUS	
Crivelli, Carlo	739
S. EUSEBIUS	
Botticini, Francesco	227
S. EUSTACE	
Pisano, Antonio	1436
S. EUSTOCHIUM	
Botticini, Francesco	227
S. EXUPERIUS MARTYR	
Master of Liesborn	254
S. FABIAN	
Giovanni di Paolo	3402

S. FRANCIS

	No.
Botticini, Francesco	1126
Cima, Giovanni Battista	3112
Crivelli, Carlo	788, 807
Fiorenzo di Lorenzo	1103
Garofalo	170, 671
Giovanni dal Ponte	580
Giovenone	1295
Gozzoli, Benozzo	283
Lippi, Filippino	293
„ „	598
„ Filippo	667
Lorenzo Monaco	215
Mazzolino, Lodovico	82
Moretto da Brescia	625
Niccolò da Foligno	1107
Pacchiarotto, Jacopo	1849
Perugino, Pietro	1075
Roberti, Ercole de'	1411
Thornhill, Sir James	1844
Tiepolo, G. D.	2513
Vivarini, Antonio	1284

S. GALLO ABBATE

Marziale, Marco	804

S. GAUDENTIUS

Romanino, Girolamo	297

S. GEORGE

Crivelli, Carlo	724
Domenichino	75
Girolamo da Santa Croce	633
Martino da Udine	778
Memling, Hans	686
Palma Vecchio	3079
Pisano, Antonio	776
Rubens (School)	67
Russian School	**4163**
Tintoretto	16

S. GILES

Master of St. Giles	1419
„ Werden	250

S. GREGORY

Lanini, Bernardino	700
Lochner, Stefan	705
Lorenzo Monaco	216
Master of Liesborn	255

S. HELEN

Veronese, Paolo	1041

S. HILARY

Master of Liesborn	255

S. HIPPOLYTUS

Moretto da Brescia	1165

S. HUBERT

Flemish School, XV–XVI cent.	783
Master of Werden	251, 252, 253

S. HYACINTH (?) No.

Cossa, Francesco 597

ISAIAH

Giovanni da Milano 579A

S. JAMES THE GREAT

Flemish School 2606
Girolamo da Treviso 623
Mansueti 1478
Martino da Udine 778
Marziale, Marco 804
Orcagna 581

S. JAMES THE LESS

Bonifazio di Pitati 1202

S. JEROME

Antonello da Messina 1418
Basaiti, Marco 281
Bonifazio di Pitati 1202
Bono da Ferrara 771
Botticini, Francesco 227, 1126
Cima, Giovanni Battista 1120
Crivelli, Carlo 724, 788
David, Gerard 2596
Domenichino 85
Giovanni dal Ponte 580
Gozzoli, Benozzo 283
Lippi, Filippino 293
Lochner, Stefan 705
Lotto, Lorenzo 2281
Master of Liesborn 254
,, Werden 250
Mazzola, Filippo 1416
Moretto da Brescia 625, 2093
Pacchiarotto, Jacopo 1849
Palma Vecchio 694
Parmigiano 33
Perugino, Pietro 1075
Pesellino, Francesco 4428
Reni, Guido 11
Roberti, Ercole de' 1411
Romanino, Girolamo 297
Savoldo, Giovanni Girolamo 3092
Signorelli, Luca 1847, 3946
Sodoma 3947
Tura, Cosimo 773
Venetian School, XIV cent. 3543
Vivarini, Antonio 768
,, Bartolommeo 284

S. JOACHIM

Master of Moulins 4092
Venetian School, XIV cent. 4250

S. JOHN BAPTIST

Baroccio, Federigo 29
Bartolommeo, Fra 1694
Bellini, Gentile (School) 750

S. JOHN BAPTIST—*Continued.*

	No.
Bonifazio di Pitati	1202
Botticelli, Alessandro	275
Botticelli (School)	226, 1412, 2497
Botticini	1126
Brescianino, Andrea del	4028
Buonconsiglio, Giovanni	3076
Carracci, Annibale	25
Castagno, Andrea dal (ascribed to)	584
Costa, Lorenzo	629
Crivelli, Carlo	788
David, Gerard	1045
Fabritius, Bernhard	1339
Fiorenzo di Lorenzo (School)	1103
Flemish School, XV cent.	1080
Francesca, Piero della	665
Garofalo	170
Giovanni dal Ponte	580
Gozzoli, Benozzo	283
Grandi, Ercole de'	1119
Jordaens, Jakob	164, 3215
Justus of Padua	701
Leonardo da Vinci	1093
„ „ (after)	1861
Le Sueur, Eustache	1422
Lippi, Filippo	667
Lorenzo Monaco	215, 216
Macrino d'Alba	1201
Mainardi, Bastiani	2502
Mantegna, Andrea	274
Marziale, Marco	804
Matteo di Giovanni	1155
Mazzolino, Lodovico	82
Memling, Hans	747
Mengs, Anton (ascribed to)	1099
Michelangelo	809
Milanese School, XV or XVI cent.	1438
Mola, Pietro Francesco	69
Montagna, Bartolommeo	3074
Morando, Paolo	777
Moretto da Brescia	3096
Murillo, Bartolomé	176, 3938
Niccolò di Pietro Gerini	579
Orcagna	581
Pacchiarotto, Jacopo	1849
Parmigiano	33
Pedrini, Giovanni	3930
Penni, Luca	2293
Perugino, Pietro	181
„ (after)	1431
Piazza, Martino	1152
Pier Francesco Fiorentino	1199
Piombo, Sebastiano del	1450, 2493
Previtali, Andrea	1409
Raphael	744, 1171
Reni, Guido	191
Reynolds, Sir Joshua	78A
Rubens (School)	67
Sarto, Andrea del	17
Schiavone, Gregorio	630
Sienese School	1108
Solario, Antonio da	2503
Titian	635, 4222
Tommaso da Modena	3897
Venetian School, XV–XVI cent.	1377
Venusti, Marcello	1227
Zoppo, Marco	590

S. JOHN THE EVANGELIST — No.

Antwerp School, XVI cent. .. 718, 1088
Barnaba da Modena .. 2927
Boccaccino, Boccaccio .. 806
Bonsignori, Francesco .. 3091
Bouts, Dirk .. 664
Bruyn, Bartholomaus .. 3903
Castagno, Andrea dal .. 1138
" " (ascribed to) .. 584
Cima, Giovanni Battista .. 3113
Costa, Lorenzo .. 629
David, Gerard (ascribed to) .. 1078
Dyck, A. van .. 877a
Francia, Francesco .. 179, 2671
Geertgen tot Sint Jans (follower of) .. 1085
German (after Schongauer) .. 1151
Ghirlandaio, Ridolfo .. 1143
Giovanni dal Ponte .. 580
Girolamo da Santa Croce .. 632
Jacopo di Cione .. 1468
Justus of Padua .. 701
Lochner, Stefan .. 705
Lombard, Lambert .. 266
Mansueti, Giovanni .. 1478
Margaritone .. 564
Massys, Quentin .. 715
Master of the Aachen Altarpiece .. 1049
Master from Delft .. 2922
Master of Liesborn .. 260
Michelangelo .. 790
Niccolò da Foligno .. 1107
Orcagna .. 581
Palmezzano, Marco .. 596
Patinir, Joachim (School) .. 717
Roberti, Ercole de' .. 1127
Rubens .. 853g
Segna .. 567
Stanzioni, Massimo (ascribed to) .. 235
Titian .. 4222
Venetian School, XVI cent. .. 3084

S. JOSEPH

Baroccio, Federigo .. 29
Bellini, Gentile .. 3098
Bonfigli, Benedetto .. 1843
Bonifazio di Pitati .. 1160
Botticelli .. 592, 1033, 1034
" (School) .. 1124
Cariani, Giovanni .. 1203
Correggio, Antonio da .. 23
Costa, Lorenzo (ascribed to) .. 3105
Fabritius, Barent .. 1338
Foppa, Vincenzo .. 729
Francesca, Piero della .. 908
Fungai .. 1331
Garofalo .. 170
Girolamo da Treviso .. 623
Italian School, XVI cent. .. 3125
" " XVII cent. .. 1157
Jordaens, Jakob .. 164, 3215
Lanini, Bernardino .. 700
Le Sueur, Eustache .. 1422
Marziale, Marco .. 803
Master of Death of the Virgin .. 2603
" the Half Lengths .. 720
" the Life of the Virgin .. 706
Mazzolino, Lodovico .. 82, 169, 3114

S. JOSEPH—*Continued.*

	No.
Moretto da Brescia	625, 2092
Murillo, Bartolomé	13
Niccolò di Buonaccorso	1109
Orcagna	573, 574
Pacchiarotto, Jacopo	1849
Palma Vecchio	234
Parenzo, Bernardo da	3336
Patinir, Joachim (School)	1084, 3115
Penni, Lucca	2293
Perugino, Pietro	1441
Piombo, Sebastiano del	1450
Rembrandt	47
Reynolds, Sir Joshua	78A
Roberti, Ercole de'	1411
Rodrigo, Lo fil de Mestre	3417A
Romanino, Girolamo	297
Rubens (School)	67
Sassoferrato	740
Sellaio, Jacopo del	2492
Sienese (?) School	1317
Signorelli, Luca	1133, 1776, 2488
Titian	4
Velázquez (ascribed to)	232
Venetian School	1377
,, ,, XV–XVI cent.	3075
Venusti, Marcello	1227

S. JOSEPH OF ARIMATHAEA

Bouts, Dirk	664
Francia, Francesco	2671
German School (after Schongauer)	1151
Lippi, Filippino	293
Mansueti, Giovanni	1478
Michelangelo	790
Venetian School, XVI cent.	3084

S. LAWRENCE

Botticini, Francesco	1126
Dutch School, early XVI cent.	3665
Elsheimer, Adam	1014
Francia, Francesco	179
Lippi, Filippo	667
Lorenzo Monaco	216
Memling, Hans	747
Orcagna	569

S. LONGINUS

Antwerp School, XVI cent.	718

S. LOUIS OF TOULOUSE

Flemish, XV–XVI cent.	2606
Pordenone, Giovanni Antonio	4039

S. LUCY

Crivelli, Carlo	788
Pacchiarotto, Jacopo	1849
Sienese School	1108

S. LUDGER

Master of Werden	251

S. LUKE

	No.
Massys, Quentin	3902

S. MARGARET

Giovanni dal Ponte	580
Justus of Padua	701
Margaritone	564
Master of Liesborn (School)	2153
Zurbarán	1930

S. MARK

Giambono	3917
Tintoretto, after	2900
Tommaso da Modena	3897
Vivarini, Antonio	1284

S. MARTIN

David, Gerard	1045

S. MARY MAGDALENE

Antwerp School, XVI cent.	719
Barnaba da Modena	2927
Benson, Ambrosius	655
Boccaccino, Boccaccio	806
Botticini	1126
Bruyn, Bartholomaus	3903
Byzantine School, *c.* 1600	3961
Campaña, Pedro	1241
Cariani, Giovanni	1203
Carracci, Annibale	2923
Correggio, Antonio da	2512
Crivelli, Carlo	907
David, Gerard	1045, 1078, 1432
Dyck, A. van	877A
Flemish, XV–XVI cent.	3116
Francia, Francesco	2671
French School, XVI cent.	2614
Ghirlandaio, Ridolfo	1143
Jacopo di Cione	1468, 3894
Lanini, Bernardino	700
Lippi, Filippino	293
Mabuse	2163
Mansueti, Giovanni	1478
Mantegna, Andrea	274
„ (School)	639, 1381
Massys, Quentin	715
Master from Delft	2922
„ of Liesborn (School)	262
Michelangelo	790
Orcagna	576
Palmezzano, Marco	596
Reni, Guido	177
Savoldo, Giovanni Girolamo	1031
Stanzioni, Massimo (attributed to)	235
Titian	270, 4222
Venetian School, XVI cent.	3084
Veronese, Paolo (after)	931
Weyden, Rogier van der	654
Ysenbrandt, Adriaen	2585

MARY, THE MOTHER OF JAMES

Carracci, Annibale	2923
Massys, Quentin	715
Michelangelo	790
Orcagna	576

S. MATTHEW — No.

Lochner, Stefan .. 705
Lorenzo Monaco .. 215
Orcagna .. 569

S. MAURICE

Master of Werden .. 251

S. MAURUS

Lorenzo Monaco .. 2862, 4062

S. MERCURIALE

Palmezzano, Marco .. 596

S. MICHAEL

Bissolo, Francesco .. 3083
Castagno, Andrea dal (ascribed to) 584
Crivelli, Carlo .. 788
Francesca, Piero della 769
French School, XV cent. 1939
Giovanni dal Ponte .. 580
Margaritone .. 564
Perugino, Pietro 288
Spinello Aretino .. 1216

S. MONICA

Macchiavelli, Zenobio .. 586

S. NICHOLAS OF BARI OR MYRA

Benvenuto di Giovanni .. 909
Cima, Giovanni Battista .. 3113
Giovanni dal Ponte .. 580
Margaritone 564
Moretto da Brescia .. 625
Pacchiarotto, Jacopo 1849
Raphael .. 1171
Russian School 4163
Signorelli, Luca 1847
Veronese, Paolo .. 26

S. NICHOLAS OF TOLENTINO

Machiavelli, Zenobio 586
Mazzolino, Ludovico 169

S. PAOLA

Botticini, Francesco.. 227

S. PAUL

Bouts, Dirk .. 774
Brescianino, Andrea del 4028
Cima, Giovanni Battista 3112
Crivelli, Carlo 3923
Dossi, Battista 73
Francia, Francesco .. 179
Girolamo da Treviso 623
Justus of Padua 701
Lanini, Bernardino .. 700
Lorenzo Monaco 215
Milanese School, XV cent. 3080, 3899
Niccolò di Pietro Gerini 579
Orcagna .. 569
Pacchiarotto, Jacopo 1849
Roman School, XII cent. 3403
Rubens .. 853e
Spanish School, XVII cent. 3590
Vivarini, Bartolommeo .. 284

S. PETER

	No.
Benvenuto di Giovanni	909
Botticini	1126
Caracci, Annibale	9
Costa, Lorenzo	629
Crivelli, Carlo	788, 3923
Justus of Padua	701
Giovanni dal Ponte	580
Lorenzo Monaco	216
Mansueti, Giovanni	1478
Master of S. Bartholomew Altar	707
Master from Delft	2922
Niccolò di Pietro Gerini	579
Orcagna	569, 578
Pacchiarotto, Jacopo	1849
Roberti, Ercole de'	1127
Roman School, XII cent.	3403
Saftleven, Herman	2062
Sodoma	1144
Tintoretto	1130
Ugolino da Siena	1188
Venetian School, XVI cent.	3084
Vivarini, Antonio	768

S. PETER MARTYR

Bellini, Giovanni	812
,, Giovanni (School)	808
Bouts, Dirk	774
Cariani	41
Crivelli, Carlo	788
Gozzoli, Benozzo	283
Lippi, Filippo	667
Macrino d'Alba	1200
Mansueti, Giovanni	1478
Schiavone, Gregorio	630

S. PHILIP

Botticini, Francesco	1126
Costa, Lorenzo	629
Lorenzo Monaco	216

S. PHILIP BENIZZI

Romanino, Girolamo	297

S. PLACIDUS

Lorenzo Monaco	2862, 4062

S. RAPHAEL

Barnaba da Modena	2927

S. ROCH

Morando, Paolo	735
Ortolano	669

S. ROMUALD

Francia, Francesco	179
Giovanni dal Ponte	580
Lorenzo Monaco	216
Master of Werden	250
Niccolò di Pietro Gerini	579

S. SCHOLASTICA

Master of Liesborn	260
,, ,, (School)	262

S. SEBASTIAN	No.
Crivelli, Carlo	724, 807
Francia, Francesco	179
Giovanni di Paolo	3402
Matteo di Giovanni	1461
Ortolano	669
Pollaiuolo	292
Schiavone, Gregorio	630
Signorelli, Luca	1847
Zaganelli, Bernardino	1092
S. STEPHEN	
Botticini, Francesco	1126
Crivelli, Carlo	788
Domenichino	77
Lorenzo Monaco	215
Orcagna	569
Pacchiarotto, Jacopo	1849
S. THOMAS	
Bertucci, Giovanni Battista	1051
Cima, Giovanni Battista	816
Guercino, Giovanni Francesco	3216
Lorenzo Monaco	216
Matteo di Giovanni	1155
S. THOMAS AQUINAS	
Crivelli, Carlo	788
S. URSULA	
Carpaccio, Vittore	3085
Italian School, XV cent.	647
S. VALERIAN	
Palmezzano, Marco	596
S. VERDIANA	
Giovanni dal Ponte	580
S. VERONICA	
Bissolo, Francesco	3083
Ghirlandaio, Ridolfo	1143
Wilhelm (ascribed to Master)	687
S. VINCENT FERRER	
Cossa, Francesco del	597
S. WILLIAM	
Garofalo	671
Grandi, Ercole	1119
S. ZACHARIAS	
Fabritius, Barent	1339
S. ZENO	
Montagna, Bartolommeo	3074
Pesellino, Francesco	4428
S. ZENOBIUS	
Empoli, Jacopo da	1282
Gozzoli, Benozzo	283
Sienese School, XV cent.	1108

INDEX OF PORTRAITS

Subject.	Painter.
Abercromby, Sir Ralph & (?) Son	Downman, 3316
Albert, Archduke	Rubens, 3818
Angerstein, John Julius	Lawrence, 129
Angoulême, Duchesse d' (?)	French School, XVI cent., 2617
Antonello da Messina (?)	Antonello, 1141
Archinto, F. di B. (?)	Predis, 1665
Arnolfini, Jan	Eyck, 186
Arundel, Thomas, Earl of	Rubens, 2968
Baillie, Mr. and Mrs. James	Gainsborough, 789
Baglioni, Malatesta (?)	Piero di Cosimo, 895
Bamfylde, J. C. W.	Reynolds, 754
„ Lady Catharine	Reynolds, 3343
Barbarigo, Marco	Christus, 696
Benevieni, Girolamo (?)	Ghirlandaio, R., 2491
Berkeley, George Earl of (?)	Netscher, 1332
Bianchini, Bartolommeo	Francia, 2487
Blackstone, Sir William	Gainsborough, 2637
Blandford, Marquis of	Reynolds, 1840
Boccaferri Family, Member of	Girolamo da Treviso, 623
Bona of Savoy	Milanese School, 2251
Boothby, Sir Brooke, Bart.	Wright of Derby, 4132
Boswell, James	Reynolds, 888
Bourbon, Antoine de	Corneille de Lyon, 2610
Brignole Family, Lady of	Bordone, 674
Brocas, Mrs.	Cotes, 1281
Brun, A. de	Terborch, 896
Burdett, Sir Francis	Ross, 3595
Butts, Edmund	Bettes, 1496
Cadoux, Mrs.	Cotes, 3728
Capelle, Canon Richard de	David, G., 1432
Capello, Bianca	Bronzino (School), 2085
Cattaneo, Marchese G. B.	Dyck, 2127
„ Marchesa	Dyck, 2144
Cerri, Cardinal	Maratta, 174
Charles I. of England	Dyck, 1172
Charles II. of Spain	Mazo, 2926
Charles Edward, Prince	Unknown, 1882
Charlotte, Queen	Lawrence, 4257
Chenany, Jeanne de	Eyck, 186
Christina of Denmark	Holbein, 2475
Cleves, Duke of	Memling, 2594
Cobos de Porcel, Doña Isabel	Goya, 1473
Cockburn, Lady, with sons George, James, William	Reynolds, 2077
Cocq, Frans Banning	Lundens, 289
Collmann, Mrs. Mary Ann	Stevens, 1775
Constable, Mrs.	Constable, 2655
Cornaro, Luigi (?)	Greco, 1122
Correr, Antonio	Lazzarini, 3933
Cousins, Samuel, R.A.	Holl, 4065
Coutts, Miss	Ross, 3596
Delaval, Lady	Downman, 3544
Descartes, René	Mignard, 2929
Dinteville, Jean de	Holbein, 1314
Doña, F. de	Terborch, 896

Subject.	Painter.
Dou, Gerard	Dou, 192
Ducreux, Joseph	Ducreux, 2162
Dudley, Rev. Sir H. B.	Gainsborough, 1044
Dürer, Albrecht, the Elder	Dürer, 1938
Dyck, Sir Anthony van	Dyck, 877
Edwards, Mr. and Mrs. Edwin	Fantin-Latour, 1952
Eeckhout, J. van den	Eeckhout, 1459
Edzard I. of East Friesland	Cornelisz. (ascribed to), 2209
Este, Borso d' (?)	Tura, 773
,, Leonello d'	Oriolo, 770
Fabritius, Carel	Fabritius, 4042
Fane, Lady Georgiana	Lawrence, 922
Fenaroli Family, Member of	Moretto, 1025
,, ,, ,, (?)	Moroni, 1022
Ferdinand II. of Tuscany	Susterman, 89
Ferretti, Beato Gabriele	Crivelli, 668
Ferrucci, Francesco (?)	Piero di Cosimo, 895
Fiera, Battista	Costa, 2083
Fletcher, Miss Anne (?)	Reynolds, 307
Fleury, Cardinal	Rigaud, 903
Forbes, Miss	Raeburn, 3882
Fourment, Helena	Rubens, 853i
,, Susanna	Rubens, 852
Fracastoro, Girolamo	Torbido (?), 3949
Frederick, Prince of Wales, Sons of	Wilson, 1364
Fry, Miss Caroline	Lawrence, 1307
Fuchsius, Dr. Leonardus	Bruyn, 2605
Gadinaria, Mercurius de	Flemish School, 2607
Gainsborough, Miss Margaret	Gainsborough, 1482, 1811, 3812
,, Miss Mary	Gainsborough, 1811, 3812
,, Thomas	Zoffany, 1487
Galileo Galilei (?)	Passignano, 2294
Garrick, David	Zoffany, 1197
Gaston de Foix (?)	Giorgione, 269
Geest, Cornelius van der	Dyck, 52
Gennari, Benedetto	Gennari, 2106
George, Prince of Wales	Reynolds, 890
Ghent, Barthold van	Terborch, 896
Giuliano, Giovanni	Lotto, 1105
Giusti Family, Members of the	Giolfino, 749
Giustiniani, Prince (?)	Carracci, An., 63
Gladstone, W. E.	Millais, 1666
Godwin, Mary Wollstonecraft	Opie, 1167
Goes, Madame van der	Dutch School, 1652
Gordon, Miss Frances Isabella	Reynolds, 182
Gordon, Lady William	Reynolds, Lent
Graham, Mrs.	Gainsborough, 2928
Gresham, Sir Thomas	Holbein (English School of), Lent
Grimston, Edward	Petrus Christus, Lent
Gurney, Right Hon. Russell	Watts, 1654
Gwatkin, Miss Theophila (?)	Reynolds, 307
Hamilton, James, Third Marquis	Mytens, 3474
,, Lady	Romney, 1688
,, Sir Wm.	Reynolds, 185
Heathfield, Lord	Reynolds, 111
Helmont, F. van	Lely, 3583
Hendrick, Jan	Eeckhout, 1459
Hendrick, Thomas	Eeckhout, 1459
Hensbeeck, Jan van	Donck, 1305
Hepburn, Miss Mary	Raeburn, 1146
Hodges, Sir James	Reynolds, 3545
Hoeck, R. van der (?)	Coques, 1114

Subject.	Painter.
Hoferin Family, Lady of	German School, 722
Hogarth, Ann (?)	Hogarth, 1663
Hollwell Carr, Rev. William	Jackson, 124
Hooft, Pieter Cornelisz. (?)	Rembrandt, 190
Horton, Martha	British School, 2878
Huddesford, Rev. George	Reynolds, 754
Huygens, Constantin	Keyser, 212
Isabella, Archduchess	Rubens (Studio), 3819
Isotta da Rimini (?)	Uccello (attributed to), 585
Johnson, Alexander P.	Beechey, 1671
Julius II, Pope	After Raphael, 27
Kerr, Lady Emily	Romney, 3724
Koeck, Maria	Donck, 1305
Lauzun, Mrs. H. W. (?)	Raeburn, 1837
Le Brun, Mme. Vigée	Le Brun, Vigée, 1653
Legrix, Madame (?)..	Perronneau, 4063
Lennox, Lady Anne	Reynolds, 1259
Lewis, William Thomas	Shee, 677
Lieven, Princess	Lawrence, 893
Longono, Giovanni Cristoforo	Solario, Andrea da, 734
Loredano, Doge Leonardo	Bellini, Giov., 189
Louis XI. of France (?)	French School, 2612
Lucasz., Philips	Rembrandt, 850
Lulli, Jean Baptiste (?)	Unknown, 2081
Lupi, Count	Moroni, 3129
Luther Family, Member of (?)	Cranach, 1925
MacMurdo, Lieut.-Col. Bryce	Raeburn, 1435
Malatini, Girolamo (?)	Bellini, Gent., 1213
Marcello, Doge Niccolò	Bellini, Gent., School, 3100
Margaret of Burgundy (?)	Burgundian School, 2613
Mariana of Austria	Mazo, 2926
Marlborough, Duke and Duchess of ..	Reynolds, 1840
Martinengo, Lodovico	Veneziano, B., 287
,, Cesaresco, Conte Sciarra ..	Moretto, 299
Mary Tudor, Queen of France	French School, 2615
Matanesse, J. van	Terborch, 896
Medici, Cosimo de', Duke of Tuscany ..	Bronzino, School of, 704
,, Costanza de'	Ghirlandaio, Dom, 2490
,, Ferdinand de', Duke of Tuscany ..	Susterman, 89
,, Cardinal Ippolito de'	Piombo (ascribed to), 20
,, Piero de', the Elder	Bronzino, 1323
Melville, Viscount	Raeburn, 3880
Milton, John	Plaas, P. van der, 175
Mocenigo, Doge Giovanni	Bellini, Gent., School of, 750
Mohammed II.	Bellini, Gent., 3099
Montgomery, the Misses Anne, Barbara, and Elizabeth	Reynolds, 79
Montefeltro Family	Melozzo da Forli (School) ? 3831
Morton, Sir Thomas	Dyck, 1172
Mozart, Leopold, Marie Anne, and Wolfgang Amadeus	Carmontelle, 2911
Nani dal Oro, Stefano	Licinio, 1309
Neer, Philips van der	Eeckhout, 1459
Nero, Bernardo del (?)	Ghirlandaio, R., 2491
Norvins, M. de	Ingres, 3291
Opie, John	Opie, 1826
,, William (?)	Opie, 1408
Orme, Captain Robert	Reynolds, 681
Oxford, Countess of..	Hoppner, 900

Subject.	Painter.
Palma, Contessa (?)	Baldovinetti, 758
Palmieri, M. and Wife	Botticini, 1126
Patrick, Dr. Simon	Lely, Lent
Pauw, A.	Terborch, 896
Peñaranda, Count de	Terborch, 896
Peral, Dr.	Goya, 1951
Philip IV. of Spain	Velázquez, 197, 745, 1129
Philip of Burgundy	Burgundian School, 2613
Pio, Alberto	Peruzzi (?), 3940
Piombo, Sebastiano del	Piombo (ascribed to), 20
Pisani Family, Members of	Veronese, 294
Pitt, William	Hoppner, 233
Pivot, M.	Corot, 3816
Porter, Endymion	Dobson, 1249
Powell, Jonathan	Hogarth, 1153
Pulido Pareja, Admiral	Velázquez, 1315
Quevedo, Villegas, F. G. de (?)	Coello (ascribed to), 1434
Quin, James	Hogarth, 1935
Ragotsky, Princess	Largillière, 3883
Raphael (?)	Umbrian School, 2510
Reede, G. van	Terborch, 896
Rembrandt	Rembrandt, 221, 672
Retz, Cardinal de	Champaigne, 2291
Reynolds, Sir Joshua	Reynolds, 889
„ Mrs. S. W.	Opie, 2877
Rich, Robert	van Dyck, 3537
Richelieu, Cardinal	Champaigne, 798, 1449
Rigaud, Joseph de, Cte de Vaudreuil	Drouais, 4253
Ripperda, W.	Terborch, 896
Rogers, Samuel	Linnell, 4142
Rosalba Carriera	Rosalba, 3127
Rovere, Vittoria della	Susterman, 89
Rucellai, Girolamo	Botticini, 227
Salvagno, Leonardo	Moroni, 3124
Salvestro, Fra	Florentine School, XV cent., 1301
Salviatis, Canon Bernard de	David, G., 1045
Sansom, Philip	Lawrence, 1413
Savonarola, Fra Girolamo	Florentine School, XV cent., 1301
Schomberg, Ralph	Gainsborough, 684
Schotten, Maria Anna (?)	van Dyck (after), 3132
Schurmann, Anna Maria van	Lievens, 1095
Schwiter, Baron	Delacroix, 3286
Seignelay, Marquise de	Mignard, 2967
Selve, George de	Holbein, 1314
Sforza, Costanzo	Melozzo (ascribed to), 756
Siddons, Mrs.	Lawrence, 188, 785 Gainsborough, 683
Singleton, Miss Elizabeth	Gainsborough, 2638
Smith, Dr. Arthur	Hogarth, 1153
Smith, John	Kneller, 273
Soane, Sir John	Jackson, 171
Spencer, Lord Henry	Reynolds, 1840
Stephens, Miss	Jackson, 326
Strode, Lady Anne, Mr. S. and Mr. William	Hogarth, 1153
Temanza, Signora (?)	P. Longhi, 3934
Teniers, David, the Younger	Teniers, the Younger, 817, 952
Teodoro da Urbino, Fra	Bellini, Gent., 1440
Terzi, Canon Lodovico di	Moroni, 1024
Tolentino, Niccolò da	Uccello, 583
Torre, Agostino and Niccolò della	Lotto, 699
Trip, Jacob Jacobz.	Rembrandt, 1674
Trip, Margaretha	Rembrandt, 1675
Tron, Andrea	Venetian School, 1102

Subject.	Painter.
Trotter, Mrs. Robert	Romney, 2943
Tudor, Mary, Queen of France	French School, 2615
Tweeddale, Marquess of	Kneller, 3372
Vaudreuil, Joseph de Rigaud, Cte de ..	Drouais, 4253
Veth, Apolonius	Johnson, 1320
Villiers (?) George and Francis	van Dyck, 3605
Vittoria della Rovere	Susterman, 89
Vlaerdingen, Heer van	Lundens, 289
Waha de Linter, Baron	Jordaens, J., 1895
Walton, Izaak	Huysman, J., 125
Warr, Lord de la	Holbein (English School of), 4252
Wasserhoven, Françoise van	Rembrandt, 775
Webb, Sir Henry, Bart.	Jackson, John, 4082
Werff, Adrian van der	Werff, 1660
William the Silent	Rubens, 187
Wilkie, Sir David	Phillips, 183
Woollett, William	Stuart, 217

INDEX OF PICTURE NUMBERS

No.	
1	Piombo, Sebastiano del
2	Claude
3	Titian, School of
4	Titian
5, 6	Claude
7	Correggio (after)
8	Michelangelo, School of
9	Carracci, Annibale
10	Correggio, Antonio
11	Reni, Guido
12	Claude
13	Murillo
14	Claude
15	Correggio, Antonio da
16	Tintoretto, Jacopo
17	Sarto, Andrea del
18	Luini, Bernardino
19	Claude
20	Piombo, Sebastiano del (ascribed to)
21	Florentine School, XVI cent.
22	Guercino
23	Correggio, Antonio
24	Piombo, Sebastiano del
25	Carracci, Annibale
26	Veronese, Paolo
27	Raphael (after)
28	Carracci, Lodovico
29	Baroccio, Federigo
30	Claude
31	Poussin, Gaspard
32	Titian, School of
33	Parmigiano
34, 35	Titian
36	Poussin, Gaspard
37	Correggio, (after)
38	Rubens
39, 40	Poussin, Nicolas
41	Cariani, Giovanni Busi
42	Poussin, Nicolas
43	Rembrandt van Ryn
44	Ruisdael, Jacob van
44A	Romano, Giulio
45	Rembrandt van Ryn
46	Rubens
47	Rembrandt van Ryn
48	Domenichino
49, 50	Dyck, Sir A. van
51	Rembrandt van Ryn
52	Dyck, Sir A. van
53	Cuyp, Aelbert
54	Rembrandt van Ryn
55	Claude
56	Carracci, Annibale
57	Rubens
58	Claude
59	Rubens
60	Bassano, Leandro (School)
61	Claude
62	Poussin, Nicolas
63	Carracci, Annibale
64	Bourdon, Sebastien
65	Poussin, Nicolas
66	Rubens
67	Rubens, School of
68	Poussin, Gaspard
69	Mola, Pietro Francesco
70	Padovanino
71	Both, Jan
72	Rembrandt (School)
73	Dossi (Battista)
74	Murillo
75	Domenichino
76	Correggio (after)
77	Domenichino
78	Berchem, Nicolas (ascribed to)
78A, 79	Reynolds, Sir Joshua
80	Gainsborough
81	Garofalo
82	Mazzolino, Lodovico
83	Poussin, Nicolas (School)
84	Rosa, Salvatore
85	Domenichino
86	Carracci, Lodovico
87	Reni, Guido
88	Carracci, Annibale
89	Susterman, Justus
90	Reni, Guido
91	Poussin, Nicolas
92	Veronese, Alessandro
93, 94	Carracci, Annibale
95	Poussin, Gaspard
96	Correggio (after)
97	Veronese, Paolo (after)
98	Poussin, Gaspard
101, 102, 103, 104	Lancret, Nicolas
105	Beaumont, George
108	Wilson, Richard
111	Reynolds, Sir Joshua
123	Williams, Edward
124	Jackson, John
125	Huysman, Jacob
127	Canaletto, Antonio
128	Reynolds, Sir J.
129	Lawrence, Sir T.
130	Constable, John
133	Hoppner, John
134	Decker, Frans (ascribed to)
135	Canaletto (School of)

No.
137 Goyen, Jan van
138 Panini, Giovanni A.
140 Dutch School, XVII cent.
141 Steenwyck, H. (the younger)
145 Dutch School, XVII cent.
146 Storck, Abraham
147, 148 Carracci, Agostino
149, 150 Velde, Willem van de (the younger)
151 Goyen, Jan van
151A Mola, Pier Francesco
152 Neer, Aart van der
153 Maes, Nicolas
154, 155 Teniers, David (the younger)
156 Dyck, Sir A. van
157 Rubens
158 Teniers, David (the younger)
159 Maes, Nicholas
160 Mola, Pietro Francesco
161 Poussin, Gaspard
163 Canaletto, Antonio
164 Jordaens, Jakob
165 Poussin, Nicolas
166 Rembrandt van Ryn
167 Peruzzi, Baldassare
168 Raphael
169 Mazzolino, Ludovico
170 Garofalo
171 Jackson, John
172 Caravaggio, Michelangelo
173 Bassano, Jacopo
174 Maratta, Carlo
175 Plaas, P. van der
176 Murillo
177 Reni, Guido
178 Hilton, William
179, 180 Francia, Francesco
181 Perugino, Pietro
182 Reynolds, Sir J.
183 Phillips, Thomas
184 Lucidel, Nicolas
185 Reynolds, Sir Joshua
186 Eyck, Jan van
187 Rubens
188 Lawrence, Sir T.
189 Bellini, Giovanni
190 Rembrandt van Ryn
191 Reni, Guido
192 Dou, Gerard
193 Reni, Guido
194 Rubens
195 German School, XVI cent.
196 Reni, Guido
197 Velázquez
198 Carracci, Annibale
199 Schalcken, Godfried
200 Sassoferrato
201 Vernet, C. J.
202 Hondecoeter, Melchior d'
203 Herp, Guilliam van
204 Bakhuizen, Ludolf
205 Dietrich, Johann W. E.
206 Greuze, Jean B.

No.
207 Maes, Nicolas
208 Breenbergh, Bartholomaus
209 Both and Poelenburgh
210 Guardi, Francesco
211 Huchtenburgh, Johan van
212 Keyser, Thomas de
213 Raphael
214 Reni, Guido
215, 216 Lorenzo Monaco
217 Stuart, Gilbert
218 Peruzzi, Baldassare (after)
219 Lombard School
220 Stuart, Gilbert
221 Rembrandt van Ryn
222 Eyck, Jan van
223 Bakhuizen, Ludolf
224 Titian, School of
225 Romano, Giulio
226 Botticelli, School of
227 Botticini, Francesco
228 Bassano, Jacopo
230 Zurbarán, Francisco
232 Velázquez (ascribed to)
233 Hoppner, John
234 Palma, Jacopo (Vecchio)
235 Stanzioni, Massimo (attributed to)
236 Vernet, Claude J.
237 Rembrandt van Ryn
238 Weenix, Jan (the younger)
239 Neer, Aart van der
240 Berchem, Nicolas
242 Teniers, David (the younger)
243 Rembrandt van Ryn
244 Ribera, Jusepe
245 Baldung, Hans
246 Pacchia, Girolamo del
247 Matteo di Giovanni
248 Lippi, Fra Filippo
249 Lorenzo da San Severino
250, 251, 252, 253 Master of Werden
254, 255, 256, 257, 258, 259, 260, 261 Master of Liesborn
262 Master of Liesborn (School)
263 Westphalian School
264, 265 Flemish School, XV-XVI cent.
266 Lombard, Lambert
268 Veronese, Paolo
269 Giorgione
270 Titian
271 Reni, Guido
272 Italian School, XVI cent.
273 Kneller, Sir G.
274 Mantegna, Andrea
275 Botticelli, Alessandro

No.
276 Spinello Aretino
277 Bassano, Jacopo
278, 279 Rubens
280 Bellini, Giovanni
281 Basaiti, Marco
282 Bertucci, Giovanni B.
283 Gozzoli, Benozzo
284 Vivarini, Bartolommeo
285 Morone, Francesco
286 Tacconi, Francesco
287 Veneziano, Bartolommeo
288 Perugino, Pietro
289 Lundens, Gerrit
290 Eyck, Jan van
291 Cranach, Lucas
292 Pollaiuolo, Antonio
293 Lippi, Filippino
294 Veronese, Paolo
295 Massys, Quinten
296 Verrocchio (School)
297 Romanino
298 Borgognone, Ambrogio
299 Moretto da Brescia
300 Cima, Giovanni Battista
302, 303, 304 Wilson, Richard
307 Reynolds, Sir Joshua
311 Gainsborough, Thomas
313 Scott, Samuel
315 West, Benjamin
325 Lawrence, Sir T.
326 Jackson, John
333 Hilton, William
343 Callcott, Sir Augustus W.
356, 363 Etty, William
374 Bonington, R. P.
438 Linnell, John
454 Rippingille, Edward Villiers
472, 479, 481, 492, 497, 498, 508 Turner, Joseph M. W.
523, 524, 527, 534, 535, 538, 548 Turner, Joseph M. W.
564 Margaritone
565 Duccio (School)
566 Duccio
567 Segna
568 Angelo di Tăddeo Gaddi
569, 570, 571, 572, 573, 574, 575 Orcagna, Andrea

No.
576, 577, 578 Orcagna, Andrea
579 Niccolò di Pietro Gerin
579A Giovanni da Milano
580, 580A Giovanni dal Ponte
581 Orcagna, Andrea
582 Angelico, Fra (School)
583 Uccello, Paolo
584 Castagno, Andrea dal (ascribed to)
585 Uccello, Paolo (ascribed to)
586, 587, 588 Macchiavelli, Zenobio
589 Lippi, Fra Filippo (School)
590 Zoppo, Marco
591 Gozzoli, Benozzo
592 Botticelli, Alessandro
593 Credi, Lorenzo di
594 Emmanuel
595 Venetian School, XV–XVI cent.
596 Palmezzano, Marco
597 Cossa, Francesco del
598 Lippi, Filippino
599 Basaiti, Marco
601 Boxall, William
602 Crivelli, Carlo
615 Frith, W. P.
622 Flemish School, XVI cent.
623 Girolamo da Treviso
624 Romano, Giulio
625 Moretto da Brescia
626 Botticelli, Alessandro
627, 628 Ruisdael, Jacob van
629 Costa, Lorenzo
630 Schiavone, Gregorio
631 Veneziano, Bartolommeo
632, 633 Girolamo da Santacroce
634 Cima, Giovanni Battista
635 Titian
636 Palma (Vecchio)
637 Bordone, Paris
638 Francia, Francesco
639 Mantegna (School)
640 Ferrarese School
641 Mazzolino, Lodovic
642 Garofalo
643, 644 Rinaldo Mantovano
645 Sogliani, Giov. A.
646, 647 Italian, XV cent.
648 Credi, Lorenzo di
649 Rossi, Francesco
650 Allori, Alessandro
651 Bronzino
652 Rossi, Francesco
653A Campin, Robert
653B Campin, Robert
654 Weyden, Roger van der
655 Benson, Ambrosius
656 Mabuse, Jan Gossaert de
657 Cornelisz., Jacob

No.
658 Goes, Hugo van der (ascribed to)
659 Brueghel, Jan, the younger
660 Clouet, François (School)
661 Raphael (after)
663 Angelico, Fra Giovanni
664 Bouts, Dirk
665 Francesca, Piero della
666, 667 Lippi, Fra Filippo
668 Crivelli, Carlo
669 Ortolano, L'
670 Bronzino (School)
671 Garofalo
672 Rembrandt van Ryn
673 Antonello da Messina
674 Bordone, Paris
677 Shee, Sir Martin Archer
679 Bol, Ferdinand
680 Rubens
681 Reynolds, Sir Joshua
683, 684 Gainsborough, Thomas
685 Hobbema, Meindert
686 Memling, Hans
687 Master Wilhelm (ascribed to)
689 Crome, John
690 Sarto, Andrea del
691 Spagna, Lo (ascribed to)
692 Lodovico da Parma (ascribed to)
693 Pintoricchio, Bernardino
694 Palma (Vecchio)
695 Previtali, Andrea
696 Christus, Petrus
697 Moroni, Giambattista
698 Piero di Cosimo
699 Lotto, Lorenzo
700 Lanini, Bernardino
701 Justus of Padua
702 Umbrian School
703 Pintoricchio, Bernardino
704 Bronzino, Angelo (School)
705 Lochner, Stefan
706 Master of Life of Virgin
707 Master of S. Bartholomew
708 Flemish School
709 Memling, Hans
710 David, Gerard
711, 712 Weyden, Rogier van der (School)
713 Prevost, Jan
714 B. van Orley (School)
715 Massys, Quentin
716, 717 Patinir, Joachim (School)
718, 719 Antwerp School, XVI cent.
720, 721 Master of the Half-Lengths
722 German School, XV cent.
723 Schongauer (School)
724 Crivelli, Carlo
726 Bellini, Giovanni
727 Pesellino, Francesco
728 Boltraffio, Giovanni Antonio
729 Foppa, Vincenzo
731 Thomson, Rev. John

No.
732 Neer, Aart van der
734 Solario, Andrea da
735 Morando, Paolo
736 Bonsignori, Francesco
737 Ruisdael, Jacob van
739 Crivelli, Carlo
740 Sassoferrato
741 Spanish School
742 Moroni, Giambattista
744 Raphael
745 Velázquez
746 Ruisdael, Jacob van
747 Memling, Hans
748 Girolamo dal Libri
749 Giolfino, Niccolò
750 Bellini, Gentile (School)
751 Santi, Giovanni
752 Lippo di Dalmasio
753 Melone, Altobello
754 Reynolds, Sir J.
755, 756 Melozzo da Forlì (School)
757 Rembrandt (School)
758 Baldovinetti (ascribed to)
766, 767 Domenico Veneziano
768 Vivarini, Antonio
769 Francesca, Piero della
770 Oriolo, Giovanni
771 Bono da Ferrara
772, 773 Tura, Cosimo
774 Bouts, Dirk
775 Rembrandt van Ryn
776 Pisano, Antonio
777 Morando, Paolo
778 Martino da Udine (ascribed to)
779, 780 Milanese School, XV–XVI cent.
781 Verrocchio (School)
782 Botticelli, Alessandro (School)
783 Flemish School, XV–XVI cent.
785 Lawrence, Sir Thomas
786 Heyden
788 Crivelli, Carlo
789 Gainsborough, Thomas
790 Michelangelo
794 Hooch, Pieter de
795 Cruickshank, George
796 Huysum, Jan van
797 Cuyp, Aelbert
798 Champaigne, Philippe de
802 Montagna, Bartolommeo
803, 804 Marziale, Marco
805 Teniers, David (the younger)
806 Boccaccino, Boccaccio
807 Crivelli, Carlo
808 Bellini, Giovanni (School)
809 Michelangelo
811 Rosa, Salvator (style of)
812 Bellini, Giovanni
816 Cima, Giovanni Battista
817 Teniers, David (the younger)
818, 819 Bakhuizen, Ludolf

No.
820 Berchem, Nicolas
821 Coques, Gonzales
822–824 Cuyp, Aelbert
825 Dou, Gerard
826–828 Jardin, Karel du
829 Hackaert, Jan
830–833 Hobbema, Meindert
834–835 Hooch, Pieter de
836 Koninck, Philips
837 Lingelbach, Johann or Jan
838–839 Metsu, Gabriel
840 Mieris, Frans van
841 Mieris, Willem van
842 Moucheron, Frederic de
843–845 Netscher, Caspar
846 Ostade, Adriaen Jansz. van
847–848 Ostade, Isaack van
849 Potter, Paul
850 Rembrandt van Ryn
851 Ricci, Sebastiano
852–853p Rubens
854–855 Ruisdael, Jacob van
856 Steen, Jan
857–863 Teniers, David (the younger)
864 Terborch, Gerard
865 Cappelle, Jan van de
866 Heyden, Jan van der
867–869 Velde, Adriaen van de

No.
870–876 Velde, Willem van de (the younger)
877–877b Dyck, Sir A. van
878–882 Wouwerman, Philips
883–884 Wynants, Jan
888–890 Reynolds, Sir Joshua
893 Lawrence, Sir Thomas
895 Piero di Cosimo
896 Terborch, Gerard
900 Hoppner, John
901 Looten, Jan
902 Mantegna, Andrea
903 Rigaud, Hyacinthe
904 Schiavone, Gregorio
905 Tura, Cosimo
906–907 Crivelli, Carlo
908 Francesca, Piero della
909 Benvenuto di Giovanni
910 Signorelli, Luca
911 Pintoricchio, Bernardino
912–914 Umbrian School
915 Botticelli, Alessandro
916 Sellaio, Jacopo del
920 Savery, Roelant
921 Wilkie, Sir David
922 Lawrence, Sir Thomas
923 Solario, Andrea da
924 Neeffs, Pieter
925 Gainsborough, Thomas
926 Crome, John
927 Lippi, Filippino
928 Pollaiuolo, Antonio
929 Raphael (after)
930 Venetian School, XV–XVI cent.
931 Veronese, Paolo (after)
932 Italian, XVI cent.
933 Padovanino
934 Dolci, Carlo
935 Rosa, Salvator (Style)
936 Bibiena (School of the)
937–938 Canaletto, Antonio
939–941 Canaletto (School)
942 Canaletto, Antonio
943 Bouts, Dirk
944 Marinus van Reymerswael
945 Flemish School, XV–XVI cent.

No.
946 Mabuse
947 Flemish School, XV–XVI cent.
948 Rubens (School)
949 Teniers, David (the elder)
950–953 Teniers, David (the younger)
954 Huysmans, Cornelis
955 Poelenburgh, Cornelis van
956–959 Both, Jan
960 Cuyp, Aelbert (ascribed to)
961–962 Cuyp, Aelbert
963 Ostade, Isaack van
964–967 Cappelle, Jan van de
968 Dou, Gerard
969 Neer, Aart van der
970 Metsu, Gabriel
971–972 Wynants, Jan
973 Wouwerman, Philips
974 Koninck, Jacob
975–976 Wouwerman, Philips
977–981 Velde, Willem van de (the younger)
982–984 Velde, Adriaen van de
985 Jardin, Karel du
986–991 Ruisdael, Jacob van
992–994 Heyden, Jan van der
995–996 Hobbema, Meindert
997–999 Schalcken, Godfried
1000 Bakhuizen, Ludolf
1001 Huysum, Jan van
1002 Walscappelle, Jacob
1003 Fyt, Jan
1004–1006 Berchem, Nicolas
1007 Wils, Jan
1008 Potter, Pieter
1009 Verbeeck, Pieter C. (ascribed to)
1010 Delen, Dirk van
1011 Coques, Gonzales

No.
1012 Dyck, van (School)
1013 Hondecoeter, Melchior d'
1014 Elsheimer, Adam
1015 Os, Jan van
1017 D.D.V.
1018 Claude
1019–1020 Greuze, Jean B.
1021 Hals, Frans
1022–1024 Moroni, Giambattista
1025 Moretto da Brescia
1030 Morland, George
1031 Savoldo, Giovanni G.
1032 Spagna, Lo
1033–1034 Botticelli, Alessandro
1035 Franciabigio
1036 Flemish School, XV–XVI cent.
1038 Mulready, William
1039 Barker, Thomas
1040 Muller, William J.
1041 Veronese, Paolo
1042 Hemessen, Catharina van
1044 Gainsborough, Thomas
1045 David, Gerard
1047 Lotto, Lorenzo
1048 Pulzone, Scipione
1049 Master of Aachen Altarpiece
1050 Bakhuizen, Ludolf
1051 Bertucci, Giovanni B.
1052 Milanese School, XV–XVI cent.
1053 Witte, Emanuel de
1054 Guardi, Francesco (School)
1055–1056 Sorgh, Hendrik M.
1057 Vernet, C. J.
1058–1059 Canaletto (School of)
1060 Wouwerman, Philips
1061 Poel, Egbert van der
1062 Ferrarese School
1063 Flemish School, XV–XVI cent.
1064 Wilson, Richard
1067 Morland, George
1068 Romney, George
1074 Hals, Dirk
1075 Perugino, Pietro
1077–1077B Borgognone, Ambrogio
1078–1079 David, Gerard (ascribed to)
1080 Flemish School, XV–XVI cent.
1081 Massys, Quentin
1082 Patinir, Joachim (School)
1083 Bouts, Albrecht
1084 Patinir, Joachim (School)
1085 Geertgen tot Sint Jans (follower of)
1086 Campin, Robert (School)
1087 Flemish School, XV cent.
1088–1088A Antwerp School, *c.* 1530.
1089 Flemish School, XV–XVI cent.

No.
1090 Boucher, François
1092 Zaganelli, Bernardino
1093 Leonardo da Vinci
1094 Pourbus, Frans
1095 Lievens, Jan
1096 Weenix, Jan B.
1098 Montagna, Bartolommeo
1099 Mengs, Anton Rafael (ascribed to)
1100, 1101 Longhi, Pietro
1102 Venetian School, XVIII cent.
1103 Fiorenzo di Lorenzo (School)
1104 Manni, Giannicola
1105 Lotto, Lorenzo
1106 Mantegna, Andrea (School)
1107 Niccolò da Foligno
1108 Sienese School
1109 Niccolò di Buonaccorso
1110 Blake, W.
1111 Cotman, John S.
1113 Lorenzetti, Pietro
1114, 1115, 1116, 1117, 1118 Coques, Gonzales
1119 Grandi, Ercole di Giulio Cesare
1120 Cima, Giovanni Battista
1121 Catena, Vincenzo
1122 Greco, El
1123 Venetian School, XV–XVI cent.
1124 Botticelli, Alessandro (School)
1125 Mantegna, Andrea
1126 Botticini, Francesco
1127 Roberti, Ercole de'
1128 Signorelli, Luca
1129 Velázquez
1130 Tintoretto
1131 Pontormo, Jacopo da
1132 Steenwyck, Hendrik
1133 Signorelli, Luca
1134 Liberale da Verona
1135, 1136 Veronese School
1137 Oost, Jacob Van (the elder)
1138 Castagno, Andrea del
1139, 1140 Duccio
1141 Antonello da Messina
1143 Ghirlandaio, Ridolfo del
1144 Sodoma
1145 Mantegna, Andrea
1146 Raeburn, Sir Henry
1147 Lorenzetti, Ambrogio
1148 Velázquez
1149 Marco d' Oggionno
1150 Pontormo, Jacopo da (ascribed to)
1151 German School, Schongauer (after)
1152 Piazza, Martino
1153 Hogarth, William
1154 Greuze, Jean Baptiste
1155 Matteo di Giovanni
1157 Italian School, XVII cent.
1158 Ward, James

No.
1159 Poussin, Gaspard
1160 Bonifazio di Pitati
1162 Hogarth, William
1164 Blake, W.
1165 Moretto da Brescia
1166 Antonello da Messina
1167 Opie, John
1168 Vliet, Willem van der
1171 Raphael
1172 Dyck, Sir Anthony van
1173 Giorgione (Studio)
1188, 1189 Ugolino da Siena
1190 Clouet, François (School)
1192, 1193 Tiepolo, Giovanni B.
1194 Venusti, Marcello
1195 Rubens
1196 Rosselli, C. (ascribed to)
1197 Zoffany, J.
1199 Pier Francesco Fiorentino
1200, 1201 Macrino d'Alba
1202 Bonifazio di Pitati
1203 Cariani, Giovanni de' Busi
1206 Rosa, Salvator (Style)
1207 Constable, John
1210 Rossetti
1211, 1212 Morone, Domenico
1213 Bellini, Gentile
1214 Michele da Verona
1215 Domenico Veneziano
1216 Spinello Aretino
1217 Roberti, Ercole de'
1218, 1219 Bacchiacca
1220 Ingegno
1221 Pape, Abraham de
1222 Mignon, Abraham
1223 Scott, Samuel
1227 Venusti, Marcello
1229 Morales, Luis de
1230 Mainardi, Bastiano
1231 Mor, Antonis
1232 Baldung, Hans
1233 Bellini, Giovanni
1234 Dosso Dossi, Giovanni
1236 Constable, John
1238 Lawrence, Sir T.
1239, 1240 Mocetto, Girolamo
1241 Campaña, Pedro
1243 Heimbach, Christian Wolfgang
1245, 1246 Constable, John
1247 Maes, Nicolas
1248 Helst, B. van der
1249 Dobson, William
1251 Hals, Frans
1252 Snyders, Frans
1255 Velde, Jan Jansz. van de
1256 Steenwyck, Herman
1257 Murillo, Bartolomé (after)
1258 Chardin, J.-B.-Siméon
1259 Reynolds, Sir Joshua

No.
1260–1270 Greco-Roman, Circa A.D. 40 to A.D. 250
1271 Gainsborough, Thomas
1272–1275 Constable, John
1277 Maes, Nicolas
1278 Pot, Hendrik G.
1280 Juan de Flandes
1281 Cotes, Francis
1282 Empoli, Jacopo da
1283 Gainsborough, Thomas
1284 Vivarini, Antonio
1286 Murillo
1287 Jordaens, Hans
1288 Neer, A. van der
1289 Cuyp, Aelbert
1290 Wilson, Richard
1291 Valdés Leal, Juan de
1292 Bylert, J. van
1293 Molenaer, Jan Miense
1294 Poorter, Willem de
1295 Giovenone, Girolamo
1296–1297 Zais, Giuseppe
1298 Patinir, Joachim (School)
1299 Ghirlandaio, Domenico (School)
1300 Milanese School, XVI cent.
1301 Florentine School, XV cent.
1302–1303 Marmion, Simon
1304 Umbrian School
1305 Donck, Gerard
1307 Lawrence, Sir Thomas
1308 Spanish School
1309 Licinio, Bernardino
1310 Cima, Giovanni Battista
1311 Beerstraaten, Jan Abrahamsz.
1312 Victoors, Jan
1313 Tintoretto
1314 Holbein, Hans
1315 Velázquez
1316 Moroni, Giambattista
1317 Sienese School
1318 Veronese, Paolo
1319 Claude (ascribed to)
1320 Johnson, Cornelius
1323 Bronzino, Angelo
1324–1326 Veronese, Paolo
1327 Goyen, Jan van
1329 Brekelenkam, Quiryn
1330 Duccio
1331 Fungai, Bernardino
1332 Netscher, Caspar
1333 Tiepolo, Giovanni B.

No.
1334 Longhi, Pietro
1335 French School, XV cent.
1336 Liberale da Verona
1337 Sodoma
1338–1339 Fabritius, Barent
1340 Roghman, Roelant
1341 Decker, Cornelis G.
1342 Wet, J. de
1343 Dutch School, XVII cent.
1344 Ruysdael, Salomon van
1345 Wouwerman, Jan
1346 Avercamp, Hendrik
1347 Ostade, Isaack van
1348 Velde, Adriaen van de
1352 Moucheron, Frédéric de
1353 Ryckaert, Martin
1362 Garofalo
1364 Wilson, Richard
1374 Hogarth, William
1375 Velázquez
1376 Mazo, J. B. del
1377 Venetian School, XV–XVI cent.
1378 Steen, Jan (after)
1380 Os, Jan van
1381 Mantegna (School)
1383 Vermeer, Jan
1386–1387 Duyster, Willem C.
1390 Ruisdael, Jacob van
1393 Vernet, Claude J.
1394 Brown, Ford Madox
1397 Dutch School, XVII cent.
1399 Terborch, Gerard
1400 Rembrandt van Ryn
1401 Snyers, Pieter
1406 Angelico, Fra Giovanni (School)
1407 Dyce, W.
1408 Opie, John
1409 Previtali, Andrea
1410 Borgognone, Ambrogio
1411 Roberti, Ercole de'
1412 Botticelli (School)
1413 Lawrence, Sir Thomas
1415 Dou, Gerard
1416 Mazzola, Filippo
1417 Mantegna, Andrea
1417A Italian School, XVI cent.
1418 Antonello da Messina
1419 Master of S. Giles
1420 Berck-Heyde, Gerrit A.
1421 Steen, Jan
1422 Le Sueur, Eustache
1423 Bray, Jan de
1424 Elsheimer, Adam
1425 Le Nain
1427 Baldung, Hans
1429 Canaletto, Antonio
1430 Beccafumi, Domenico
1431 Perugino, Pietro (after)
1432 David, Gerard
1433 Weyden, Rogier van der (Studio)
1434 Coello, Claudio (ascribed to)
1435 Raeburn, Sir Henry
1436 Pisano, Antonio
1437 Barnaba da Modena

No.
1438 Milanese School, XV–XVI cent.
1439 Ruysdael, Salomon van
1440 Bellini, Gentile
1441 Perugino, Pietro
1443 Steenwyck, Hendrik
1444 Martínez, Jusepe
1445, 1446 Ruysch, Rachel
1447 Meulen, Adam F. van der
1448 Bonvin, François S.
1449 Champaigne, Philippe de
1450 Piombo, Sebastiano del
1451 Berck-Heyde, Gerrit A.
1453 Nebot, B.
1454 Guardi, Francesco
1455 Bellini, Giovanni
1456 Italian School, XV cent.
1457 Greco, El
1459 Eeckhout, Gerbrand van den
1461 Matteo di Giovanni
1462 Dubbels, Hendrik
1464 Hogarth, William
1465 Ferrari, Gaudenzio
1466 Orsi, Lelio
1468 Jacopo di Cione
1469 Heda, Willem K.
1470 Weier
1471, 1472, 1473 Goya, Francisco
1475 Brooking, Charles
1476 Schiavone, Andrea
1478 Mansueti, Giovanni
1479 Avercamp, Hendrik
1481 Bega, Cornelius P.
1482 Gainsborough, Thomas
1487 Zoffany, Johann
1495 Mazzolino, Ludovico
1496 Bettes, John
1497 Morland, George
1506 Millais, Sir J. E.
1630, 1645 Watts, G. F.
1652 Dutch School, XVI cent.
1653 Le Brun, E. L. Vigée
1654 Watts, G. F.
1660 Werff, A. van der
1661, 1662 Predis, Ambrogio da
1663 Hogarth, William
1664 Chardin, J.-B.-Siméon
1665 Predis, Ambrogio da
1666 Millais, Sir John E.
1667, 1668 Romney, George
1671 Beechey, Sir William
1674, 1675 Rembrandt van Ryn
1676 Preti, Mattia
1680 Jardin, Karel du
1682 Francesco di Giorgio
1683 Kalraet, A. v. (ascribed to)
1686 Fantin-Latour, Henri
1689 Mabuse (ascribed to)
1694 Bartolommeo, Fra
1695 Venetian School, XV–XVI cent.

No.
1696 Bellini, Giovanni (School)
1699 Sweertz, M.
1700 Dutch School, XVII cent.
1701 Everdingen, Allart van
1775 Stevens, Alfred
1776 Signorelli, Luca
1810 Duchâtel, François (ascribed to)
1811 Gainsborough, Thomas
1812 Spagna, Lo (ascribed to)
1814, 1815, 1817, 1819, 1820, 1821, 1822 Constable, John
1825 Gainsborough, Thomas
1826 Opie, John
1837 Raeburn, Sir Henry
1840 Reynolds, Sir Joshua
1842 Sassetta, Stefano di Giov.
1843 Bonfigli, Benedetto
1844 Thornhill, Sir James
1845 Bordone, Paris
1847 Signorelli, Luca
1848 Raguineau, Abraham
1849 Pacchiarotto, Jacopo
1850 Vermeulen, Andries
1851 Kalraet, A. v. (ascribed to)
1858 Bassano, Jacopo (School)
1860 Hemessen, Catharina van (ascribed to)
1861 Leonardo da Vinci (after)
1862 Poussin, Nicolas
1863 Berck-Heyde, Gerrit A.
1864 Ysenbrandt, Adriaen
1865 Rubens (School)
1866 Palma Giovane (ascribed to)
1868 Michelangelo (after)
1869 Teniers, David, the younger
1870 Conca, Sebastiano
1871 Wouters, Frans
1872 Vivarini, Alvise
1874 Mieris, Frans van (ascribed to)
1878 Schweickardt, Heinrich W.
1879 Netscher, C. (after)
1881 Brueghel, Jan, the elder (ascribed to)
1882 Unknown
1883, 1884 Schiavone, Andrea
1885, 1886 Canaletto (School)
1887 Scarsella, Ippolito (ascribed to)
1888 Mabuse (after)
1889 Wilson, Richard (School)
1892 Rosa, Salvator
1893 Spranger, Bartolomaus
1895 Jordaens, Jacob
1896 Saenredam, Pieter
1897 Lorenzo Monaco
1903 Boel, Pieter
1914, 1915 Heyden, Jan van der
1917 Both, Jan
1918 La Fargue, Paul Constantin

No.
1925 Cranach, Lucas
1930 Zurbarán, Francisco
1935 Hogarth, William
1937 Helst, Bartholomeus van der
1938 Dürer, Albrecht
1939 French School, XV cent.
1944 Titian
1951 Goya, Francisco
1952 Fantin-Latour, Henri
1953 Bastiani, Lazzaro
1980, 1984, 1988, 1993 Turner, J. M. W.
2057 Velázquez
2062 Saftleven, Herman
2067 Turner
2069 Raphael
2077 Reynolds, Sir Joshua
2078 Boudin, Eugène
2081 Unknown
2082 Botticelli (School)
2083 Costa, Lorenzo
2084 Florentinè School, XV cent.
2085 Bronzino, School of
2086, 2087 Zuccarelli, Francesco
2088 Luini, Bernardino (after)
2089 Boltraffio (School)
2090, 2091, 2092, 2093 Moretto da Brescia
2094 Moroni, Giambattista
2095 Venetian School, XV–XVI cent.
2096 Romanino (ascribed to)
2097 Bordone, School of
2098, 2099 Guardi, Francesco
2100 Tiepolo, G. B.
2101 Ricci, Sebastiano
2102, 2103 Marieschi, Michele
2104 Fiammingo, Enrico
2105 Carracci, Annibale
2106 Gennari, B.
2107 Rosa, Salvator (Style)
2118 Rimini, G. Francesco da
2127 Dyck, Sir Anthony van
2128 Home, Robert
2129 Saint-Aubin, Gabriel J. de
2130 Siberechts, Jan
2136 Saint-Aubin, Augustin de (engraving)
2143 Ochtervelt, Jan
2144 Dyck, Sir Anthony van
2145 Bonifazio di Pitati
2146 Italo-Flemish School
2147 Tintoretto (School)
2148 Bassano, Jacopo (School)
2149 Bassano, Leandro (School)
2150 Maes (School)
2151 Westphalian School
2152, 2153 Master of Liesborn (School)
2154 Westphalian School

No.
2155 Master of the Death of the Virgin
2156, 2157, 2158 German School
2159 Claeissens, A. (ascribed to)
2160 Westphalian School
2161 Veronese School, XVI cent.
2162 Ducreux, Joseph
2163 Mabuse
2204 Steenwyck, Hendrik
2205, 2206, 2207 Neeffs, Pieter
2209 Cornelisz., Jacob (ascribed to)
2211 Mabuse
2216 Troy, François de (after)
2239 Seguier
2240 Gibson, John
2241 Italian School, XV–XVI cent. (?)
2250 Cavalli, Gian Marco (after)
2251 Milanese School, XV–XVI cent.
2281 Lotto, Lorenzo
2282 Wouwerman, Philips
2283 Neer, Aart van der
2284 Gainsborough, Thomas
2285 Hals, Frans
2291 Champaigne, Philippe de
2292 Miereveld, M. J.
2293 Penni, Luca
2294 Passignano, D. C.
2295 Pourbus, Frans (the younger)
2475 Holbein, Hans
2482 Benvenuto di Giovanni
2483 Fiorenzo di Lorenzo
2484 Ingegno
2485 Cesare da Sesto
2486 Roberti, Ercole de'
2487 Francia, Francesco
2488 Signorelli, Luca
2489 Mainardi, Bastiano
2490 Ghirlandaio, Domenico del
2491 Ghirlandaio, Ridolfo del
2492 Sellaio, Jacopo del
2493 Piombo, Sebastiano del
2494 Cariani, Giovanni de' Busi
2495 Bonifazio di Pitati
2496 Boltraffio, Giovanni Antonio
2497 Botticelli (School)
2498, 2499 Basaiti, Marco
2500, 2501 Previtali, Andrea
2502 Mainardi, Bastiano
2503 Solario, Antonio da
2504 Solario, Andrea da
2505, 2506 Cima, Giovanni Battista
2507 Veneziano, Bartolommeo
2508 Florentine School, XV cent.
2509 Vivarini, Alvise
2510 Umbrian School
2511 Campi, Giulio (ascribed to)
2512 Correggio, Antonio Allegri da
2513 Tiepolo, G. D.

No.
2514 Canaletto (School)
2515, 2516 Canaletto, Antonio
2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525 Guardi, Francesco
2526 Unknown
2527 Coques, Gonzales
2528, 2529 Hals, Frans
2531 Saenredam, Pieter
2532, 2533 Wynants, Jan
2534 Neer, Aart van der
2535 Neer, Eglon H. van der
2536, 2537 Neer, Aart van der
2538 Rembrandt van Ryn
2539 Rembrandt van Ryn (ascribed to)
2540, 2541, 2542, 2543 Ostade, Adriaen J. van
2544 Ostade, Isaack van
2545, 2546, 2547, 2548 Cuyp, Aelbert
2549, 2550 Brekelenkam, Quiryn
2551 Bosch, Pieter van den
2552 Hooch, Pieter de (ascribed to)
2553 Ochtervelt, Jacob
2554 Wouwerman, Philips
2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563 Steen, Jan
2564, 2565, 2566, 2567 Ruisdael, Jacob van
2568 Vermeer, Jan
2569 Brouwer, Adriaen
2570, 2571 Hobbema, Meindert
2572 Velde, Adriaen van de
2573, 2574 Velde, Willem van de (the younger)
2575 Velsen, J. van
2576 Codde, Pieter
2577, 2578, 2579, 2580 Goyen, Jan Josefsz van

No.
2581 Maes, Nicolas
2582 Heem, David de
2583 Potter, Paul
2584 Codde, Pieter
2585 Ysenbrandt, Adrian
2586, 2587, 2588 Cappelle, Jan van de
2589 Mieris, Frans van
2590, 2591 Metsu, Gabriel
2592 Claesz., Pieter
2593 Christus, Petrus
2594 Memling, Hans
2595 Bouts, Dirk
2596 David, Gerard
2597 Calcar, Johannes Stephen
2598 Rubens
2599, 2600 Teniers, David (the younger)
2601 Teniers, David (School)
2602 Christus, Petrus (ascribed to)
2603 Master of the Death of the Virgin
2604 Amberger, Christoph
2605 Bruyn, Bartholomaus
2606, 2607 Flemish School, XV–XVI cent.
2608, 2609 Campin, Robert
2610, 2611 Corneille de Lyon
2612 French School, XV cent.
2613 Burgundian School
2614, 2615, 2616, 2617 French School, XVI cent.
2618 School of Messina
2619 Poussin, Nicolas (School)
2620 Fragonard, Jean H.
2622 Daubigny, C. F.
2625 Corot, Jean B. C.
2632 Diaz de la Peña, Narcisse
2635 Rousseau, Pierre E. T.
2636 Millet, Jean François
2637, 2638 Gainsborough, Thomas
2645 Crome, John
2646 Wilson, Richard
2649, 2651, 2652, 2653, 2654, 2655, 2656, 2657 Constable, John
2664 Bonington, Richard P.
2666 Cox, David
2669 French School, XV cent.
2670 German School
2671 Francia, Francesco
2672 Vivarini, Alvise
2673 Boltraffio, Giovanni A.
2674 Crome, John

No.
2680, 2691, 2695, 2704, 2705 Turner, J. M. W.
2710 Maris, Jacobus
2723, 2724 Poussin, Gaspard (ascribed to)
2725 Diana, Benedetto
2731 Buiteweg, W., the younger
2757 Callot, J.
2764 Fungai, Bernardino
2786 Chantrey, Francis
2790 Mabuse
2856 Quast, Pieter
2862 Lorenzo Monaco
2863 Gozzoli, Benozzo (School)
2864 Lievens, Jan
2870 Walton, Henry
2874 Maris, Matthijs
2877 Opie, John
2878 British School, XVII cent.
2897 Watteau, Antoine
2900 Tintoretto (after)
2901 Bellini, Giovanni
2902 Ghirlandaio, Domenico del
2903 Palma Vecchio (School)
2904, 2905 Guardi, Francesco
2906 Botticelli (School)
2907 Romanino, Girolamo
2908 Angelico, Fra (School)
2909 Italian School, XVII cent.
2911 Carmontelle, L. C.
2912, 2913, 2914, 2915 Greco-Roman, *circa* A.D. 40 to A.D. 250
2919 Raphael
2922 Master from Delft
2923 Carracci, Annibale
2924 Rubens
2925 Cranach, Lucas
2926 Mazo, J. B. del
2927 Barnaba da Modena
2928 Gainsborough, T.
2929 Mignard, P.
2930 Ribalta, Francisco
2943 Romney, Geo.
2952 Mieris, F. van
2953, 2954 Netscher, C.
2962 Watteau (Studio)
2967 Mignard, P.
2968 Rubens
2980 Roman School, I–II cent.
2981 Wilson, Richard (School)
2982 Roman School, XVIII cent.
2983 North Italian School
3011 Dyck, Sir Anthony van
3024 Kalraet, A. v. (ascribed to)
3025 Vlieger, S. de
3045 Flemish School, XV cent.
3046 Masaccio
3047 Hooch, Pieter de
3049 Werff, A. van der

No.
3051 Holland, James
3055 Rossetti, G. C. D.
3066 Flemish School
3067 David, Gerard
3068 Ferrari, Gaudenzio
3069 Ferrarese School
3070 Tura, Cosimo
3071, 3072 Lorenzetti, A.
3073 Bramantino
3074 Montagna, B.
3075 Venetian School, XV–XVI cent.
3076 Buonconsiglio
3077 Carpaccio, Vittore
3078 Bellini, Giov.
3079 Palma Vecchio
3080, 3081 Milanese School, XV cent.
3082 Botticelli (School)
3083 Bissolo, F.
3084 Venetian School, XVI cent.
3085 Carpaccio, Vittore
3086 Cima, Giovanni Battista (School)
3087 Previtali, Andrea
3088 Gryef, A.
3089 Lorenzo Monaco
3090 Luini, Bernardino
3091 Bonsignori, F.
3092 Savoldo, G. G.
3093 Romanino, G. (ascribed to)
3094, 3095, 3096 Moretto da Brescia
3097 Pedrini, G.
3098, 3099 Bellini, Gentile
3100 ,, ,, (School)
3101 Botticelli
3102 Garofalo
3103, 3104, 3105 Costa (ascribed to)
3106 Bonifazio di Pitati
3107 Venetian School, XV–XVI cent.
3108 Italian, XVI cent.
3109, 3110 Bonifazio (School)
3111 Previtali, Andrea
3112, 3113 Cima, Giovanni Battista
3114 Mazzolino, L.
3115 Patinir, Joachim (School)
3116 Flemish School, XVI cent.
3117 Veronese School
3118 Garofalo
3119 Clovio, G. G.
3120 Florentine School, XIV cent.
3121 Vivarini, Alvise
3122 Bordone, Paris
3123 Moroni, G. (School)
3124 Moroni, G.
3125 Italian School, XVI cent.
3126, 3127 Rosalba Carriera

No.	
3128, 3129	Moroni, G.
3130	Bellini, Gentile (School)
3131	Greco, El
3132	Dyck, A. van (after)
3133	Turner
3134	Verschuring, H.
3138	Fortuny, Mariano
3139	Greco-Roman
3154	Santvoort, Dirk van
3158	Walker, Frederick
3162	Pesellino, F.
3163	Piazzetta, G. B.
3164	Bassen, B. van
3165	Huysum, Jan van
3214	Rembrandt van Ryn
3215	Jordaens, J.
3216	Guercino, G. F.
3225	Brussel, P. T. van
3226	Os, G. J. J. van
3227	Susterman, J.
3230	Pesellino, F.
3272	Kneller, G.
3285	Corot, J. B.
3286	Delacroix, E.
3290, 3291, 3292	Ingres, J. A. D.
3294A, 3294B	Manet, E.
3314	Borssom, A. van
3315	Honthorst, G.
3316	Downman, J.
3317	Devis, A.
3318, 3319	Tiepolo, G. B.
3336	Parenzo, B. da
3343	Reynolds, Sir Joshua
3375, 3376, 3377, 3378	Ugolino da Siena
3379	Master of S. Ursula Legend
3400	Romney, George
3401	Stanzioni, Massimo (attributed to)
3402	Giovanni di Paolo
3403	Roman School, XII cent. (Mosaic)
3404	Santvoort, J. van
3417	Angelico, Fra (School)
3417A	Rodrigo, Lo fil de Mestro
3418, 3419, 3420	Whistler, J. A. McN.
3421, 3422	Puvis de Chavannes
3424	Lippi, Filippo
3459	Dutch School, *c.* 1510
3473	Ugolino da Siena
3474	Mytens, Daniel
3475	Vroom, Cornelis H.
3476	Greco, El
3529	Stubbs, George
3533	Arentsz., Arent
3534	Diepraem, Abraham

No.	
3535	Elsheimer, Adam
3536	Bonifazio di Pitati
3537	Dyck, Sir Antony van
3538	Guardi, Francesco
3539	Corneille de Lyon
3540	Catena, Vincenzo
3541	Zoppo, Marco
3542	Tiepolo, G. B.
3543	Venetian School, XIV cent.
3544	Downman, John
3545	Reynolds, Sir Joshua
3546	Beale, Mary
3547	Brueghel, Jan
3548	Olis, Jan
3556	Brueghel, Pieter
3571	Lys, Jan
3572	Cotman, J. S.
3573, 3576	Highmore, Joseph
3582	French School, XVI cent.
3583	Lely, Sir Peter
3587	Prud'hon, Pierre
3588	Perronneau, Jean-Baptiste
3589	Italian School, XVII cent.
3590	Spanish School, XVII cent.
3591	Vaillant, Wallerant
3594	Lewis, John Frederick
3595, 3596	Ross, Sir William
3604	Leyden, Lucas van
3605	Dyck, Sir Antony van
3627	Masaccio
3647	Castillo y Saavedra, Antonio del
3648	Masaccio (School)
3649	Oost, Jacob van
3650	Dutch School, XVI cent.
3662	Franco-Rhenish School, XV cent.
3663	Bazzani, Giuseppe
3664	Massys, Quentin
3665	Dutch School, XVI cent.
3678	Zoffany, Johann
3679	Honthorst, Gerard
3682	Witte, Emanuel de (after)
3683	Haccou, Johannes Cornelis
3714	Fabritius, Carel
3724	Romney, George
3725	Anglo-Dutch School
3726	Fantin-Latour, Henri
3727	Wilson, Richard
3728	Cotes, Francis
3733, 3750, 3751, 3752, 3753, 3754, 3755	Stevens, Alfred
3811	Desiderio, Monsù
3812	Gainsborough, Thomas
3816	Corot, Jean-Baptiste-Camillo
3817	Anguisciola, Sofonisba
3818	Rubens
3819	Rubens (Studio)
3826	Florentine School, XV cent.
3831	Melozzo da Forlì (School)

No.
3832 Hoogstraaten, Samuel van
3864 Ochtervelt, Jacob
3879 Le Nain, Louis
3880 Raeburn, Sir Henry
3881 Hooch, Pieter de
3882 Raeburn, Sir Henry
3883 Largillierre, Nicolas de
3888 British School, XVIII cent.
3892, 3892A Zaganelli, Francesco
3893 Venetian School, XIV cent.
3894 Jacopo di Cione
3895 Lorenzetti, Ambrogio
3896 Bartolo di Fredi
3897 Tommaso da Modena
3898 Master of the Cassoni
3899 Milanese School, XV cent.
3900 Mostaert, Jan
3901, 3902 Massys, Quentin (School)
3903 Bruyn, Bartholomaus
3904 Elsheimer, Adam
3909 Werff, A. van der
3910 Murillo
3911 Bellini, Gentile
3912, 3913 Bellini, Giovanni
3914 Bartolommeo, Fra
3915 Bissolo, Francesco
3916 Boltraffio, Giovanni Antonio
3917 Giambono
3918, 3919 Botticelli, Alessandro
3920, 3921 Correggio, Antonio Allegri da
3922 Cranach, Lucas
3923 Crivelli, Carlo
3924 Dosso Dossi
3925 Ferrari, Gaudenzio
3926 Florentine School, XV cent.
3927 Francia, Francesco
3928 Garofalo
3929 Genga, Girolamo (?)
3930 Pedrini, Giovanni
3931, 3932 Greco-Roman
3933 Lazzarini, Gregorio
3934 Longhi, Pietro
3935, 3936 Luini, Bernardino
3937 Mainardi, Bastiano
3938 Murillo
3939 Palma Vecchio
3940 Peruzzi, Baldassare (ascribed to)
3941 Rossi, Francesco (ascribed to)
3942 Porta, Giuseppe (ascribed to)
3943 Raphael
3944 Sacchi, Pier Francesco
3945 Savoldo, Giovanni Girolamo
3946 Signorelli, Luca
3947 Sodoma
3948 Titian
3949 Torbido (ascribed to)
3961 Byzantine School
3962 Kettle, Tilly
3963 Hanneman, Adriaen (?)
3964 Tocqué, Louis

No.
4004 Tintoretto
4028 Brescianino, Andrea del
4029 Bril, Paul (ascribed to)
4030 Byzantine School
4031, 4032 Dossi, Dosso
4033 Flemish School, XVI cent.
4034 Gérard, François
4035 Giordano, Luca
4036 Mercier, Philippe
4037 Palma Vecchio (School)
4038, 4039 Pordenone, Giovanni Antonio
4040 Steenwyck, Hendrik (the Younger)
4041 Venetian School, XVIII cent.
4042 Fabritius, Carel
4061 David, Jacques-Louis (ascribed to)
4062 Lorenzo Monaco
4063 Perronneau, Jean-Baptiste
4065 Holl, Frank
4067 Correggio, Antonio Allegri da
4068 Flinck, Govert
4077, 4078 Chardin, Jean-Baptiste-Simeon
4079 Watteau (School)
4080 Boucher, François
4081 Geertgen tot Sint Jans
4082 Jackson, John
4092 Master of Moulins
4097 Tocqué, Louis
4105 Biard, Pierre (ascribed to)
4107 Highmore, Joseph
4132 Wright, Joseph, of Derby
4133 Fuseli, Henry (ascribed to)
4142 Linnell, John
4143, 4144, 4145 Cavallini, Pietro (School)
4163 Russian School
4164 Terbrugghen, H.
4177 Solimena (attributed to)
4189 Rembrandt and Dou
4190 Spanish School
4191 Ugolino da Siena
4205 Piazzetta, G. B.
4206 Seisenegger, J.
4208 Florentine School, XIV cent.
4222 Titian
4236 Holland, James
4237 Constable, John
4250 Venetian School, XIV cent.
4251 Koninck, Philips
4252 Holbein (British School of)
4253 Drouais, F. H.
4254 Bonington, R. P.
4255 Correggio
4256 Lotto, Lorenzo
4257 Lawrence
4376 Northcote, James
4377 Bonington, R. P.
4383 Seghers, Hercules
4387 Cotes, Francis
4428 Pesellino, Francesco
4445, 4446 Turner, J. M. W.

INDEX OF SCHOOLS

(Painters arranged chronologically)

BYZANTINE SCHOOLS

Margaritone of Arezzo	1216–1293
Emmanuel	16..?

SCHOOLS OF TUSCANY

FLORENCE

Cimabue, Giovanni	1240 ?–1301 ?
Giovanni da Milano	1300 ?–1369 ?
Orcagna, Andrea	1308 ?–1368
Justus of Padua	d. 1400
Jacopo di Cione	1308 ?–1394 ?
Angelo di Taddeo Gaddi	1333 ?–1396
Spinello Aretino	1333 ?–1410
Niccolò di Pietro Gerini	d. 1415
Lorenzo Monaco	1370 ?–1425 ?
Giovanni dal Ponte	1385–1437 ?
Angelico, Fra Giovanni	1387–1455
Uccello, Paolo	1397–1475
Masaccio	1401–1428
Castagno, Andrea del	1410 ?–1457
Domenico Veneziano	*working* 1438–1461
Lippi, Fra Filippo	1406 ?–1469
Macchiavelli, Zenobio	1418–1479
Gozzoli, Benozzo	1420–1498
Pesellino, Francesco	1422–1457
Baldovinetti, Alesso	1425–1499
Verrocchio, Andrea	1435–1488
Pollaiuolo, Antonio	1432–1498
„ Piero	1443–1496
Botticelli, Alessandro	1444–1510
Sellaio, Jacopo del	1446–1493
Botticini, Francesco	1446–1497
Ghirlandaio, Domenico del	1449–1494
Pier Francesco Fiorentino	*working* 1475–1497
Leonardo da Vinci (*also* MILAN)	1452–1519
Lippi, Filippino	1457–1504
Credi, Lorenzo di	1457–1537
Piero di Cosimo	1462–1521
Bartolommeo, Fra	1472–1517
Mainardi, Bastiano	1450 ?–1513
Michelangelo	1475–1564
Franciabigio	1482–1525
Ghirlandaio, Ridolfo del	1483–1561
Sarto, Andrea del	1486–1531
Sogliani, Giovanni Antonio	1492–1544
Pontormo, Jacopo da	1494–1557
Bacchiacca	1494–1557
Rosso, Il	1494–1541
Bronzino, Angelo	1503–1572
Rossi, Francesco de'	1510–1563
Empoli, Jacopo da	1554 ?–1640
Passignano, Domenico	1558 ?–1638
Allori, Alessandro	1535–1607
Dolci, Carlo	1616–1686

SIENA

Duccio	*working* 1260–1339
Segna di Buonaventura	*working* 1305–1326
Ugolina da Siena	*working c.* 1300 *c.* 1339
Lorenzetti, Pietro	*working* 1306–1348
Lorenzetti, Ambrogio	*working* 1323–1348
Niccolò di Buonaccorso	*working c.* 1350–1388
Bartolo di Fredi	*c.* 1330–*c.* 1410
Sassetta	1392–1450
Giovanni di Paolo	1403–1482
Matteo di Giovanni	1430 ?–1495
Benvenuto di Giovanni	1436–1518 ?
Francesco di Giorgio	1439–1502
Fungai, Bernardino	1460–1516
Pacchiarotto, Jacopo	1474–1540 ?
Pacchia, Girolamo del	1477–1535 ?
Peruzzi, Baldassare (*also* UMBRIAN SCHOOL)	1481–1537
Beccafumi, Domenico	1486–1551
Brescianino, Andrea del	*before* 1507–*after* 1525

SCHOOLS OF UMBRIA AND THE ROMAGNA

Rimini, Giovanni Francesco da	*working* 1459–1469
Francesca, Piero della	1416 ?–9214
Lorenzo da San Severino	*d.* 1503
Bonfigli, Benedetto	1420 ?–1496
Santi, Giovanni	1430 ?–1494
Niccolò da Foligno	1430 ?–1502
Melozzo da Forlì	1438–1494
Fiorenzo di Lorenzo	1440–1521
Signorelli, Luca	1441–1523
Perugino, Pietro	1446–1523
Manni, Giannicola	*working* 1493–1544
Ingegno	1450 ?–1511 ?
Pintoricchio, Bernardino	1454–1513
Palmezzano, Marco	1456 ?–*after* 1543
Zaganelli, Francesco	*working* 1499–1518
Zaganelli, Bernardino	1460 ?–1509
Genga, Girolamo	1476 ?–1551
Lo Spagna	*d. after* 1530
Bertucci, Giovanni B.	*working* 1503–1516
Peruzzi, Baldassare (*also* SIENA)	1481–1537
Raphael (*also* ROMAN SCHOOL)	1483–1520
Penni, Luca (*also* ROMAN SCHOOL)	*b.* 1500 ?

SCHOOLS OF LOMBARDY AND THE EMILIA

MILAN AND PIEDMONT

Foppa, Vincenzo	1427 ?–1515–16
Leonardo da Vinci (*also* FLORENTINE SCHOOL)	1452–1519
Predis, A. da	*working* 1482–1506
Borgognone, Ambrogio	1455 ?–1523
Solario, Andrea da	1465 ?–1515 ?
Boltraffio, Giov. Antonio	1467–1516
Macrino d'Alba	1470 ?–1528 ?
Piazza, Martino (LODI)	*d. after* 1529
Marco d'Oggionno	1470 ?–1530 ?
Luini, Bernardino	1475 ?–1532 ?
Bramantino	1475 ?–1536
Cesare da Sesto	1477 ?–1523
Sodoma	1477–1549
Ferrari, Gaudenzio	1481–1546
Giovenone, Girolamo	1490 ?–1555 ?
Pedrini, Giovanni	*working* 1515–1530
Lanini, Bernardino	1511 ?–1582 ?
Sacchi, Pier Francesco	*working* 1512–*after* 1526

CREMONA AND MANTUA

Tacconi, Francesco	*working* 1458–1500
Melone, Altobello (*also* FERRARA)	*working* 1517
Boccaccino, Boccaccio	1467–1525 ?
Campi, Giulio	1502 ?–1572
Anguisciola, Sofonisba	1527 ?–*after* 1623
Bazzani, Giuseppe	1690–1769

PARMA AND MODENA

Tommaso da Modena	1325—*c.* 1376
Barnaba da Modena	*working* 1367–1383
Mazzola, Filippo	1460–1505
Lodovico da Parma	14..–15..
Correggio	1494–1534
Parmigiano	1504–1540
Orsi, Lelio	1511–1586

SCHOOLS OF THE VENETIA

VENICE

Giambono	*active* 1420–1462
Bellini, Gentile	1426–9–1507
,, Giovanni	1428–30 ?–1516
Antonello da Messina	1430–1479
Crivelli, Carlo	1430–5—*c.* 1495
Vivarini, Bartolommeo (MURANO)	*c.* 1431–1499 ?
,, Antonio (MURANO)	*working* 1440–1476 ?
,, Alvise (MURANO)	1447–1504
Bastiani, Lazzaro	*working* 1449–1512
Bonsignori, Francesco	1453 ?–1519
Carpaccio, Vittore	*c.* 1450–1522
Basaiti, Marco	*working* 1490– 1521
Montagna, Bartolommeo (VICENZA)	1450 ?–1523
Mocetto, Girolamo	1458 ?–1531 ?
Cima, Giovanni Battista	1460 ?–1518 ?
Diana, Benedetto	1460 ?–1525
Mansueti, Giovanni	1470–1530
Catena, Vicenzo	1470 ?–1531 ?
Buonconsiglio, Giovanni (VICENZA)	*c.* 1470–1535–6
Licinio, Bernardino	*working* 1511–1549
Giorgione	1477–1510
Solario, Antonio da	*working* 1490–1510
Marziale, Marco	*working* 1492–1507 ?
Bissolo, Francesco	*working* 1492–1554
Titian	1480 ?–1576
Palma Vecchio	1480–1528
Veneziano, Bartolommeo	1480–1555
Girolamo da Santa Croce	*working* 1520–1556
Lotto, Lorenzo	1480–1556
Cariani, Giovanni	1485 ?–1547 ?
Piombo, S. del	1485 ?–1547
Bonifazio di Pitati	1487–1553
Girolamo da Treviso	1497–1544
Calcar, Jan Stephan	1499–1546
Bordone, Paris	1500–1570
Bassano, Jacopo	1510 ?–1592
Tintoretto	1518–1594
Porta, Giuseppe	*c.* 1520–*after* 1570
Schiavone, Andrea	1522 ?–1582
Veronese, Paolo	1528–1588
Padovanino	1590–1650

VENICE—*Continued.*

Lazzarini, Gregorio	1655–1735–40
Ricci, Sebastiano	1659–60–1734
Rosalba Carriera	1675–1757
Marieschi, Michele	*d.* 1743
Piazzetta, Giovanni	1682–1754
Tiepolo, Giovanni Battista	1696–1769
Canaletto, Antonio	1697–1768
Longhi, Pietro	1702–1785
Zuccarelli, Francesco	1704–1788
Guardi, Francesco	1712–1793
Zais, Giuseppe	*d.* 1784
Tiepolo, Giovanni Domenico	1727–1804

BRESCIA AND BERGAMO

Previtali, Andrea	1480–1528
Savoldo, Giovanni Girolamo	1480 ?–1550 ?
Romanino, Girolamo	1485–1566 ?
Moretto	1498–1555
Moroni, Giambattista	1520–25–1578

FRIULI

Martino da Udine	c. 1473–1547
Pordenone, Giovanni Antonio	1483–1540

PADUA

Bono da Ferrara	*working* 1450–1461 ?
Mantegna, Andrea	1431–1506
Zoppo, Marco (*also* BOLOGNA)	1433–1498
Schiavone, Gregorio	1435–*after* 1474
Parenzo, Bernardo da	*working* 1460

VERONA

Pisano, Antonio	1397–99–1455
Oriolo, Giovanni	*working c.* 1440–1473
Morone, Domenico	1442–1508 ?
Liberale da Verona	1451–1535
Bonsignori, Francesco	1453 ?–1519
Giolfino, Niccolò	1476–1555
Morone, Francesco	1470 ?–1529
Girolamo dai Libri	1474–1556
Morando, Paolo	1486–1522
Michele da Verona	1470–1536–44
Torbido, Francesco	1486–1545

FERRARA

Tura, Cosimo	1420 ?–1495
Cossa, Francesco del	1435 ?–1477
Roberti, Ercole de'	1450 ?–1496
Costa, Lorenzo	1460 ?–1535
Grandi, Ercole di Giulio Cesare	1465 ?–1535
Mazzolino, Lodovico	1478 ?–1528 ?
Dosso Dossi	1479–1541
Garofalo	1481–1559
Ortolano, L'	*working* 1512–1525
Melone, Altobello (*also* CREMONA)	*working* 1517
Scarsella, Ippolito	1551–1620

BOLOGNA

Lippo di Dalmasio	*working* 1376–1410
Zoppo, Marco (*also* PADUA)	1433–1498
Francia, Francesco	1450 ?–1517

BOLOGNA—*Continued.*

Carracci, Lodovico	1555 ?–1619
,, Agostino	1557 ?–1602
,, Annibale	1560 ?–1609
Reni, Guído	1575–1642
Domenichino	1581–1641
Guercino	1591–1666
Mola, Pier Francesco	1612–1668
Gennari, Benedetto	1633–1715
Fiammingo, Enrico	*working c.* 1650
Bibiena (School of the)	17th & 18th cents.

ROMAN AND NEAPOLITAN SCHOOLS

Cavallini, Pietro	*active c.* 1270–*after* 1316
Raphael. (*also* UMBRIAN SCHOOL)	1483–1520
Romano, Giulio	1492–1546
Clovio, G. Giulio	1498–1578
Penni, Luca (*also* UMBRIAN SCHOOL)	*b.* 1500 ?
Rinaldo Mantovano	*working* 1525
Campaña, Pedro	1503–1570 ?
Baroccio, Federigo	1526–1612
Pulzone, Scipione	1550 ?–1600 ?
Caravaggio, Michelangelo	1569–1609
Stanzioni, Massimo (Naples)	1585–1656
Ribera, J. (*also* SPANISH SCHOOL)	1589–1652
Venusti, M.	*d. after* 1579
Sassoferrato	1605–1685
Preti, Mattia (Il Calabrese)	1613–1699
Rosa, Salvator (NAPLES)	1615–1673
Maratta, Carlo	1625–1713
Solimena, Francesco	1657–1747
Conca, Sebastiano	1679–1764
Panini, Giovanni Antonio	1695–1768

SPANISH SCHOOL

Rodrigo, Lo fil de Mestre	*early* XVI *cent.*
Morales, Luis de	*c.* 1509–1586
Greco, El	1541–1614
Ribalta, Francisco (VALENCIA)	1551 *or* 1555–1628
Ribera, J. (*also* ROMAN SCHOOL)	1589–1652
Zurbarán, Francisco (SEVILLE)	1598–1662
Velázquez, Don Diego de Silva y	1599–1660
Castillo y Saavedra, Antonio del	1603–1667
Mazo, Juan Bautista Martínez del	1600 ?–1667
Martínez, Jusepe	1612–1682
Murillo, Bartolomé Esteban (SEVILLE)	1617–1682
Valdés Leal, Juan de	1630–1691
Coello, Claudio	1642–1693
Goya, Francisco	1746–1828
Fortuny, Mariano	1838–1874

SCHOOLS OF THE NETHERLANDS

(XV and early XVI Century)

Eyck, J. van	1385 ?–1441
Campin, Robert (TOURNAI)	1375–1444
Weyden, R. van der	*c.* 1400–1464
Bouts, Dirk	1400–1475

SCHOOLS OF THE NETHERLANDS—*Continued.*

Master of S. Giles	14.. ?
Christus, Petrus	1410 ?–1473 ?
Memling, Hans	1430–35–1494
Master of S. Ursula Legend	*working later* XV. *cent.*
Goes, Hugo van der	1435 ?–1482 ?
Prevost, J. (South Netherlands)	1462 ?–1529
Geertgen tot Sint Jans (Haarlem)	*c.* 1465–*c.* 1495
Bouts, Albrecht	1460 ?–1549
David, Gerard	1460 ?–1523
Massys, Q. (Antwerp)	1466–1530
Cornelisz., J. (Amsterdam)	1470 ?–1533 ?
Mabuse, J. G. de	1472 ?–1535 ?
Mostaert, Jan	*c.* 1475—*c.* 1555
Patinir, Joachim	1485–1524
Master from Delft (Delft)	*active* 1490–1530
Master of the Death of the Virgin (Antwerp)	*active* 1510–1530
Orley, Bernard van	*c.* 1493–1542
Leyden, Lucas van	1494–1533
Juan de Flandes	*active* 1496–*before* 1519
Marinus van Reymerswael (Antwerp)	1497–1567
Master of the Half Lengths	*working* 1525–1540
Ysenbrandt, A.	*d.* 1551

DUTCH SCHOOL

AMSTERDAM

Avercamp, Hendrik	1585–1663 ?
Arentsz., Arent	1586–1635
Keyser, Thomas de	1596 ?–1667
Potter, Pieter	1597–1652
Roghman, Roeland	1597–1686
Duyster, William Cornelisz	1599–1635
Breenbergh, Bartholomeus	1599–*before* 1659
Vlieger, Simon de	*c.* 1601–1653
Neer, Aart van der	1603–1677
Rembrandt van Ryn (*also* Leiden)	1606–1669
Lievens, Jan	1607–1674
Wet, J. de	1610–1671 ?
Santvoort, Dirk van	1610–1680
Helst, Bartholomeus van der	1612–1670
Bosch, Pieter van den	1613–1660 ?
Flinck, Govert	1615–1660
Looten, Jan	c. 1618–c. 1681
Bol, Ferdinand	1616 ?–1680
Witte, Emanuel de	*c.* 1618–1692
Koninck, Philips	1619–1688
Velde, J. J. van de	1622–1660 ?
Dubbels, Hendrik	1620 ?–1676
Fabritius, Carel	1620–24–1654
Weenix, Jan Baptist	1621 ?–1660
Eeckhout, G. van den	1621–1674
Beerstraaten, Jan Abrahamsz.	1622–1666
Fabritius, Bernhard	*working* 1650–1672
Lundens, Gerrit	1622–1677 ?
Jardin, Karel du	1622–1678
Cappelle, Jan van de	1624 ?–1679
Potter, Paulus	1625–1654
Borssom, A. van	1630 ?–1677
Hackaert, Jan	1629–1696 ?
Bakhuysen, Ludolf	1631–1708
Maes, Nicolas	1632–1693
Moucheron, Frédéric de	1633–34—1686
Velde, Willem van de	1633–1707
Ochtervelt, Jacob	1635 ?–1700 ?
Neer, E. H. van der	1635–6—1703

AMSTERDAM—*Continued.*

Velde, Adriaen van de	1635–1672
Storck, Abraham	1635 ?–1710?
Heyden, Jan van der	1637–1712
Hobbema, Meindert	1638–1709
Weenix, Jan, the Younger	1640–1719
Werff, A. van der	1659–1722
Ruysch, Rachel	1664–1750
Walscappelle, Jan	*active* 1667–*d.* 1717
Huysum, Jan van	1682–1749
Santvoort, J. van	*working* 1688
Brussel, P. T. van	1754–1795
Vermeulen, Andries	1763–1814

DELFT

Vliet, Willem van der	1584–1642
Poel, Egbert van der	1621–1664
Hooch, Pieter de	1629–*c.* 1683
Vermeer, Jan	1632–1675
Velsen, J. van	*working* 1631

DORDRECHT

Cuyp, Aelbert	1620–1691
Hoogstraaten, S. van	1627–1678
Calraet, Abraham van	1643–*after* 1721

HAARLEM

Lys, Jan	*c.* 1600–1629 ?
Hals, Frans	1580–81–1666
Pot, Hendrik G.	1585–1657
Seghers, Hercules	c. 1590–c. 1640
Hals, Dirk	1591–1656
Heda, Willem K.	1594–1678 ?
Goyen, J. J. van	1596–1656
Verbeeck, P. C.	*d.* 1658 ?
Saenredam, Pieter	1597–1665
Ruysdael, Salomon van	*c.* 1600–1670
Claesz., Pieter	1600–1661
Vroom, Cornelis	*c.* 1600–1661
Codde, Pieter	1600–1678
Molenaer, J. M.	*c.* 1610–1668
Delen, Dirk van	1605–1671
Saftleven, Herman	1609–1685
Wils, Jan	1610 ?–1680 ?
Ostade, A. J. van	1610–1685
Sorgh, Hendrik	1611–1670
Terborch, Gerard	1617–1681
Wouwerman, Philips	1619–1668
Wynants, Jan	1625 ?–1682
Berchem, Nicolas	1620–1683
Ostade, Isaak van	1621–1649
Everdingen, Allart van	1621–1675
Diepraem, Abraham	1622–1670
Lingelbach, Johann	1623–1674
Decker, Cornelis G.	*d.* 1678
Buiteweg, Willem (the Younger)	1626–1670
Steen, Jan	1626–1679
Bray, Jan de	1626 ?–1697
Ruisdael, J. van	1628–9—1682
Wouwerman, Jan	1629–1666
Berck-Heyde, Gerrit A.	1638–1698
Weier, Johann M.	*c.* 1646–1690
Huchtenburg, J. van	1646–1733

LEIDEN

Poorter, Willem de	*d.* 1645 ?
Rembrandt van Ryn (*also* AMSTERDAM)	1606–1669
Steenwyck, Herman	1612–1656 ?
Dou, Gerard	1613–1675
Pape, Abraham de	1620–1666
Brekelenkam, Quiryn van	1620 ?–1688
Metsu, Gabriel	1630–1667
Mieris, Frans van	1635–1681
Schalcken, G.	1643–1706
Mieris, Willem van	1662–1747
Decker, Frans	1684–1751

THE HAGUE

Miereveld, Michiel J.	1567–1641
Mytens, Daniel	*c.* 1590–1642
Quast, Pieter	1606–1647
Raguineau, A.	1623–*after* 1681
Netscher, Caspar	1639–1684
La Fargue, P. C.	1733–1782
Os, Jan van	1744–1808
Os, G. J. J. van	1782–1861
Maris, Jacobus	1837–1899
Maris, Matthijs	1839–1917

MIDDELBURG

Haccou, J. C.	1798–1839

UTRECHT

Mor, Antonis	1512–1576
Heem, David de	1570–1632
Terbrugghen, H.	*c.* 1581–1629
Poelenburgh, Cornelis van	1586–1667
Honthorst, Gerard	1590–1656
Bylert, Jan van	1603–1671
Both, Jan	1610 ?–1652
Mignon, A. (from FRANKFORT)	1639–1697
Verschuring, Hendrik	1627–1690
Hondecoeter, Melchior d'	1636–1695

FLEMISH SCHOOLS

Lucidel, N.	1520–1590 ?
Brueghel, Pieter	1525–1569
Hemessen, Catharina van	1528–1554 ?
Claeissens, Antoine	*c.* 1536–1613
Pourbus, Frans, the Elder	1545–1581
Bril, Paul	1554–1626
Brueghel, Jan, the Elder	1568–1625
Pourbus, Frans, the Younger	1569–1622
Savery, Roelant	1576–1639
Rubens, Peter Paul	1577–1640
Neeffs, Pieter	1578–1656 ?
Snyders, Frans	1579–1657
Steenwyck, Hendrik, the Younger	1580–1649 ?
Teniers, David, the Elder	1582–1649
Ryckaert, Marten	1587–1631
Bassen, B. van	1590 ?–1652 ?
Jordaens, Hans	1595 ?–1643
Jordaens, Jacob	1593–1678
Susterman, J.	1597–1681
Dyck, Sir Anthony van	1599–1641
Brueghel, Jan, the Younger	1601–1678

FLEMISH SCHOOLS—*Continued.*

Oost, J. van (Bruges)	1601–1671
Brouwer, Adriaen	1605–1638
Teniers, David, the Younger	1610–1690
Fyt, Jan	1611–1661
Wouters, Frans	1612–1659
Duchâtel, François	1616–1694
Coques, Gonzales	1614–1684
Boel, Pieter	1622–1674
Vaillant, Wallerant	1623–1677
Siberechts, Jan	1627–1703
Meulen, A. F. van der	1632–1690
Huysmans, Cornelis	1648–1727
Gryef, Adrien	1670–1715
Snyers, Pieter	1681–1752

GERMAN SCHOOLS

Master Wilhelm (Cologne)	*d. before* 1378
Lochner, Stefan (Cologne)	1400 ?–1451
Schongauer, M.	1445–1491
Master of Liesborn (Westphalia)	*working c.* 1465
Master of Werden	*late* XV cent.
Master of the Life of the Virgin (Cologne)	*working* 1463–1480
Dürer, Albrecht	1471–1528
Cranach, Lucas (Saxony)	1472–1553
Baldung, Hans (Suabia)	1480 ?–1545
Master of the Aachen Altarpiece	*c.* 1480–*c.* 1520
Master of S. Bartholomew (Cologne)	*working* 1485 ?–1510
Holbein, Hans, the Younger	1497–1543
Amberger, Christoph (Suabia)	1500 ?–1562 ?
Bruyn, Bartholomaeus (Cologne)	1493–1553–56
Seisenegger, Jacob	1505–1567
Elsheimer, Adam	1578–1610
Heimbach, Christian Wolfgang	1613–1678
Dietrich, Johann Wilhelm Ernst	1712–1774
Mengs, Anton Rafael	1728–1779
Schweickhardt, Heinrich Wilhelm	1746–1797

FRENCH SCHOOL

Marmion, Simon	1425 ?–1489 ?
Master of Moulins	*working c.* 1480–*c.* 1520
Clouet, François	1510 ?–1572
Corneille de Lyon	*working* 1530–1575
Biard, Pierre	1559–1609
Le Nain, Antoine	1588–1648
Callot, Jacques	1592–1635
Le Nain, Louis	1593–1648
Poussin, Nicolas	1594–1665
Claude	1600–1682
Champaigne, Philippe de	1602–1674
Mignard, Pierre	1610–1695
Poussin, Gaspard	1613–1675
Bourdon, Sébastien	1616–1671
Le Sueur, Eustache	1616–1655
Largillierre, Nicolas de	1656–1746

FRENCH SCHOOL—*Continued.*

Rigaud, Hyacinthe	1659–1743
Watteau, Antoine	1684–1721
Troy, Jean François de	1679–1752
Mercier, Philippe	1689–1760
Lancret, Nicolas	1690–1743
Tocqué, Louis	1696–1772
Chardin, Jean-Baptiste-Siméon	1699–1779
Boucher, François	1703–1770
Vernet, Claude-Joseph	1714–1789
Carmontelle, L. C.	1717–1806
Saint-Aubin, Gabriel de	1724–1780
Greuze, J.-B.	1725–1805
Drouais, F.-H.	1727–1775
Perronneau, Jean-Baptiste	1715–1783
Fragonard, Jean-Honoré	1732–1806
Ducreux, Joseph	1735–1802
David, Jacques-Louis	1748–1825
Le Brun, Elizabeth-Louise Vigée	1755–1842
Prud'hon, Pierre	1758–1823
Ingres, Jean-Auguste-Dominique	1780–1867
Corot, Jean-Baptiste (BARBIZON)	1796–1875
Delacroix, Eugène	1798–1863
Diaz de la Peña (BARBIZON)	1808–1876
Rousseau, Pierre-E.-Theodore (BARBIZON)	1812–1867
Millet, Jean-François (BARBIZON)	1814–1875
Daubigny, Charles-François (BARBIZON)	1817–1878
Bonvin, François	1817–1887
Puvis de Chavannes	1824–1898
Boudin, Louis-Eugène	1824–1898
Manet, Edouard	1832–1883
Fantin-Latour, Henri	1836–1904

FRANCO-ITALIAN SCHOOL

Desiderio, Monsù	*c.* 1580 ?–*c.* 1640 ?

BRITISH SCHOOL

Bettes, John	1530 ?–1573 ?
Johnson, Cornelius	1593–1664 ?
Dobson, William	1610–1646
Lely, Sir Peter (ANGLO-DUTCH)	1618–1680
Beale, Mary	1633–1697
Kneller, Sir Godfrey	1646–1723
Thornhill, Sir James	1676–1734
Highmore, Joseph	1692–1780
Hogarth, William	1697–1764
Scott, Samuel	1710–1772
Devis, Arthur	1708–1787
Wilson, Richard	1714–1782
Reynolds, Sir Joshua	1723–1792
Stubbs, George	1724–1806
Cotes, Francis	1725–1770
Gainsborough, Thomas	1727–1788
Zoffany, Johann	1733–1810

ENGLISH SCHOOL—*Continued.*

Romney, George	1734–1802
Wright, Joseph, of Derby	1734–1794
Fuseli, Henry	1741–1825
Northcote, James	1746–1831
Walton, Henry	1746–1813
Downman, John	1750 ?–1824
Beechey, Sir William	1753–1839
Stuart, Gilbert	1755–1828
Raeburn, Sir Henry	1756–1823
Blake, William	1757–1827
Hoppner, John	1758 ?–1810
Opie, John	1761–1807
Morland, George	1763–1804
Crome, John (Norwich)	1768–1821
Lawrence, Sir Thomas	1769–1830
Barker, Thomas (Bath)	1769–1847
Shee, Sir Martin Archer	1769–1850
Ward, James	1769–1859
Phillips, Thomas	1770–1845
Turner, Joseph M. W.	1775–1851
Constable, John	1776–1837
Jackson, John	1778–1831
Callcott, Sir Augustus W.	1779–1844
Cotman, John Sell (Norwich)	1782–1842
Cox, David	1783–1859
Wilkie, Sir David	1785–1841
Mulready, William	1786–1863
Etty, William	1787–1849
Cruickshank, George	1792–1878
Linnell, John	1792–1882
Holland, James	1800–1870
Bonington, R. Parkes	1801–1828
Lewis, John Frederick	1805–1876
Dyce, William	1806–1864
Muller, William James	1812–1845
Watts, George Frederick	1817–1904
Stevens, Alfred	1817–1875
Frith, William Powell	1819–1909
Brown, Ford Madox	1821–1893
Rossetti, Dante Gabriel	1828–1882
Millais, Sir John Everett	1829–1896
Whistler, James A. McN.	1834–1903
Walker, Frederick	1840–1875
Holl, Frank	1845–1888

Printed in Great Britain by
Harrison & Sons, Ltd., 45, St. Martin's Lane, London, W.C.2,
Printers in Ordinary to His Majesty. (5754/48)

GTU Library
3 2400 00591 0397